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SATURDAY, JULY 8, 1893.

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LITERATURE

Many Inventions. By Rudyard Kipling. (Macmillan & Co.)

MR. KIPLING has gone back, in the volume before us, to his first love—the short story. 'The Light that Failed,' if it was not altogether a masterpiece of construction, possessed much solid excellence; and 'The Naulahka,' so far as Mr. Kipling was concerned with its making, was full of picturesqueness and vitality; but for all that neither of these more ambitious efforts was the great novel which the writer's admirers were, perhaps unreasonably, expecting from him. It is, we think, becoming clear that, whether we take him as poet or as prose stylist, Mr. Kipling's best work is done within the narrower limits of the ballad and the *conte*. His effects are gained by just the qualities which such forms of art require—swift intuition and stern repression; and in his longer tales he has given as yet no suggestion of that power of patiently accumulating details upon a large and complex design—that epic faculty, to put it briefly—which is the attribute of the supreme masters of fiction. This is, of course, not to deny that in the sphere he has made his own Mr. Kipling is an admirable writer, whether of prose or verse. That he is so it would be absurd to dispute. It simply means that we have now to reconsider our original guarded estimate of Mr. Kipling's gifts and potentialities, and to admit that he is something not less than, but different from, what we were at one time inclined to believe him.

In 'Many Inventions' Mr. Kipling has thrown together various specimens of the work which has appeared from his pen in several quarters during the last few years, with one or two stories that we do not remember having seen before. The best of them all, to our mind, is 'Love o' Women,' which is, indeed, one of the most masterly things its author has yet done, and is fit to rank beside the six great successes of his 'Life's Handicap.' As a study of inexorable retribution and unspeakable remorse it is worth a hundred addresses on Social Purity platforms; and yet it is written with an artistic reticence which is beyond all praise.

Mulvaney tells the story as only Mulvaney can, and the following fragment will suffice to show that what we have said above is no extravagant eulogy:—

"Ye can understand that after that night we came to talkin' a tale together, an' bit by bit ut came out what I'd suspicioned. The whole av his carr'in's on an' divilments had come back on him hard, as liquor comes back whin you've been on the dhrink for a wake. All he'd said and all he'd done, and only he cud tell how much that was, come back, and there was never a minut's peace in his sowl. 'Twas the Horrors widout any cause to see, an' yet, an' yet—what am I talkin' av? He'd ha' taken the Horrors wid thankfulness. Beyon', the repentence av the man, an' that was beyon', the nature av man—awful, awful, to behould!—there was more that was worst than any repentence. Av the scores and scores that he called over in his mind (an' they were drivin' him mad) there was, mark you, wan woman av all an' she was not his wife, that cut him to the quick av his marrow. 'Twas there he said that he'd thrown away diamonds an' pearls past count, an' thin he'd begin again like a blind *byle* in an oil-mill, walkin' round and round, to consider him that was beyond all touch av bein' happy this side hell!) how happy he wud ha' been wid her. The more he considered, the more he'd consate himself that he'd lost mighty happiness, an' thin he wud work ut all backwards, an' cry that he never cud ha' been happy anyway."

'His Private Honour' introduces us once more to that quintessence of cockneyism, the incomparable Ortheris, and a brisker tale was never penned. How young Ouseless, who "had a skin or two to slough, and hadn't the sense to be aware of it" (as the major said), lost his head, and struck Ortheris before the whole company at drill, and how the insult was wiped out by a genuine bout of fisticuffs between officer and private, which in the most natural way restored the latter's good opinion of himself, and made a man of the former, is inimitably described. It reveals once more, if the revelation were necessary, how close and intimate is the knowledge that Mr. Kipling enjoys of the recesses of the soldier's heart, and how sympathetically he can turn that knowledge to account.

If 'Love o' Women' be tragedy and 'His Private Honour' comedy, there is no doubt that 'My Lord the Elephant' is pure unadulterated farce. In this most flamboyant, most coruscating of yarns, Mulvaney comes near to beating (and it is much to say) the record of his famous 'Incarnation.' His ride on the infuriated tusker is as fine as that of Tam o' Shanter himself; and the sequel to it, in which Ortheris "takes up the wondrous tale," is as funny as anything we have ever read. The elephant, it should be premised, has "shtuck at the head of the Tangi pass like a cork in a bottle," and refuses to budge an inch:—

"I 'eard the mahouts shoutin' in front that the 'uttee wouldn't cross the bridge; and I saw Dewey skippin' about through the dust like a mosquito worm in a tank. Then our comp'nies got tired o' waitin' an' begun to mark time, an' some goat struck up 'Tommy make room for your Uncle.' After that, you couldn't neither see nor breathe nor 'ear; an' there we was, singin' bloomin' serenades to the end of a' elephant that don't care for tunes!.....After that we got quiet, an' I 'eard Dewey say that 'e'd court-martial the lot of us as soon as we was out of the Tangi. Then we give three cheers for Dewey an' three more for the Tangi;

and the 'uttee's be'ind end was sticking in the Pass, so we cheered *that*. Then they said the bridge had been strengthened, an' we give three cheers for the bridge; but the 'uttee wouldn't move a bloomin' hinch. Not 'im! Then we cheered 'im again, an' Kite Dawson, that was corner-man at all the sing-songs ('e died on the way down) began to give a nigger lecture on the be'ind ends of elephants, an' Dewey, 'e tried to keep 'is face for a minute, but, Lord, you couldn't do such when Kite was playin' the fool, an' askin' whether 'e mightn't ave leave to rent a villa and raise 'is orphan children in the Tangi, 'cos 'e couldn't get 'ome no more. Then up come a oficer (mounted, like a fool, too) from the reg'mint at the back with some more of 'is colonel's pretty little compliments, an' what was this delay, please. We sang 'im 'There's another bloomin' row downstairs' till 'is 'orse bolted, and then we give 'im three cheers; an' Kite Dawson sez 'e was goin' to write to *The Times* about the awful state of the streets in Afghanistan."

Of 'The Record of Badalia Herodsfoot' it is unnecessary to say more than that it illustrates Mr. Kipling's remarkable power of assimilating new details of local colour and dialect. Its lurid realism will surprise no one who has a first-hand acquaintance with the slums of Whitechapel and Bethnal Green—the happy hunting-gounds of "Jack the Ripper." The 'Finest Story in the World' is ingenious and interesting, but not wholly satisfactory. One feels that Mr. Kipling was quite capable of giving us the whole "story" himself without the somewhat clumsy expedient of a dubious metempsychosis; and to have it squeezed out drop by drop from a reluctant bank-clerk, and left imperfect at the end, is singularly tantalizing.

It is impossible to notice all the other contents of this fascinating volume; but we must not forget 'The Disturber of Traffic,' a curious study of monomania, which recalled to our memory a weird story by Dickens of the signalman who saw visions from his lonely box at the mouth of a tunnel; nor 'Judson and the Empire,' in which Mr. Kipling breaks out in a new place, and annexes South Africa to the realms of his imagination, with a delicious disquisition on the Portuguese in his finest imperial manner.

We can point to only one failure in the whole collection, and that is 'The Children of the Zodiac,' with which it concludes. We read this piece with some care, as it appeared to be an experiment in an unfamiliar *genre*, but failed to discover either its meaning or its charm. The "Crab" and the "Bull" and the "Girl" were a weariness to us, and we laid down this brilliant book with a half sigh of regret; for here was not Mr. Kipling at his best, but rather Miss Olive Schreiner at her worst.

The Poetical Works of Percy Bysshe Shelley. Edited, with a Memoir, by H. Buxton Forman. 5 vols. "The Aldine Edition." (Bell & Sons.)

(First Notice.)

THE publishers of the "Aldine Poets" have rendered a service to literature in adding to that cheap and handy series a 'Shelley' which fully sustains Mr. Forman's deservedly high reputation as an editor. That of biographer he has still to gain, and it would have been pleasant to discover that a good beginning had been made in

the memoir by which the poems are introduced. If such things are too frequently dull and perfunctory, they generally possess the compensating virtue of impartiality—a fortunate circumstance, seeing how much more widely they are read than the more elaborate biographies. Needless to say, Mr. Forman's memoir is neither dull nor unduly meagre in its account of the ordinary events of Shelley's life; what one regrets to observe is that in respect of some of the more extraordinary events, the particulars and bearings of which have been most controverted, the memoir is neither so full nor so free from all appearance of bias as might reasonably have been expected from one who is not only so exceptionally well informed, but so judicial in mind and habit. That there has been throughout no lack of honest endeavour towards impartiality is abundantly clear—the effort, indeed, is sometimes almost painfully conspicuous; but, especially when the question of Shelley's relations with Harriet arises, something for which prejudice would doubtless be too hard a name interferes.

That Mr. Forman should have shrunk from even mentioning the most distressing interpretation which has been put on certain of Shelley's letters to Hogg (particularly on that dated July 4th, 1811) may be excusable, and would have seemed natural but for the apparent tolerance extended to the unwillingly cancelled passages of 'Laon and Cythna.' The worst interpretation is probably incorrect, but as the only alternative meaning extractable is that Shelley did his best to bring about an unlegalized union between his sister and Hogg, the letters certainly demanded serious notice. Less disagreeable matters of the first importance are either left unnoticed or treated inadequately. Shelley's habit of easy fibbing and his liability to illusions and delusions are not mentioned at all; his sudden and passionate loves and hatreds are euphemistically alluded to as the results of a constitutional process of "idealization." These tendencies deserved full notice in even the briefest memoir of Shelley, for they reduce the value of his testimony in disputable matters to a low point. Neither the interruption of friendly relations with Hogg, nor the mysterious circumstances surrounding it—which involve questions deeply affecting Shelley's honour and veracity—receive any mention; nor do we hear anything of the poet's youthful habit of "cursing his father and the king"; indeed, the only peccadillo conceded is the early unpublished (and evidently unpublishable) poetical epistle "characterized by a certain adolescent wantonness," and by "ribald allusions to Mr. Timothy Shelley," more pointed, apparently, than the merely ill-bred nicknames recorded by Hogg. The touch is helpful, but it is far from compensating for the many omitted. The omissions cannot be due to prescribed limitations of space, for pages are given over to pleas in justification of Shelley's conduct, which, in what is necessarily a short memoir, are less relevant than facts. Mr. Forman thus sums up:—

"Her [Mary Shelley's] heart, which had beaten for eight years close to his, knew and acknowledged that, as Shelley the poet had

been the supreme lord of song in a prosaic world, as Shelley the propagandist had been through faith the lord of hope, so *Shelley the man had been, to those who hung upon him or needed him, the lord of love.*"

It would be hard to say which of the clauses of this sentence is most open to controversy, but in dealing with the "Memoir" it will be sufficient to consider the one we have italicized. The words must have been intended to convey Mr. Forman's final judgment on Shelley's treatment, not only of his second, but also of his first wife. It is not altogether in harmony with some of his remarks when treating of the separation in the body of the memoir. After two pages of kindly-contemptuous depreciation of "poor Harriet," ending with the somewhat risky statement that she "ignored the warning which Shelley gave her in accepting her proffered person, that to him the marriage state which he conferred on her as a free gift stood not in the light of a contract binding the parties to a life of misery," Mr. Forman goes on:—

"Had he devoted himself to a life of misery rather than leave his wife, he would not have done more than many men and women have done for the sake of their children, if for no other sake. But the coil was complicated by a conviction which he entertained that she was unfaithful to him; and in that conviction he let the breach widen. *Harriet denied the charge;* and no one has a right to assert it as more than a conviction of Shelley's."

(The italics are ours.) By this Mr. Forman seems to mean that Shelley did certainly entertain the "conviction"; that but for this he would probably not have cast off Harriet; and that the supposed "conviction" not only explains, but justifies the course he pursued—three highly questionable propositions. Mr. Forman clearly does not himself believe that Harriet had been unfaithful, but he assumes that Shelley so believed, and that he charged Harriet to her face. He does not state his grounds for these very serious assumptions. Readers of Prof. Dowden's 'Life' know that not a shred of direct evidence has been found to show that Shelley, when he parted from his wife, entertained even a suspicion of his wife's misconduct, and that the indirect evidence is of the slightest possible value. On the other hand, the evidence to the contrary is, although merely inferential, almost overwhelming. No evidence showing that Shelley ever informed Harriet of his suspicion or conviction has been brought forward, and the sole ground for supposing that he may have entertained such is contained in a statement made long after the events by Miss Clairmont, thus quoted by Prof. Dowden (i. 424):—

"He [Shelley] succeeded in persuading her [i.e., persuading Mary Godwin to elope with him] by declaring that Harriet did not really care for him; that she was in love with a Major Ryan; and the child she would have was certainly not his. This Mary told me herself, adding that this justified his having another attachment."

The fact that confidence cannot safely be placed in any statement made by Miss Clairmont has been established with abundance of illustration by Prof. Dowden (ii. 541, &c.); but even if we accept this assertion of hers as true, we are no nearer proof that Shelley held the "conviction." Shelley's

word, which in matters indifferent was of little value, cannot be held to be of any value at all in a matter such as this. If—and this is by no means improbable—in his pleadings with Mary he made the statements attributed to him, Miss Clairmont at least did not believe them, and for many reasons they may safely be dismissed as specimens of those lovers' perjuries at which Jove wisely laughs.

Shelley's whole conduct at the time, and for two and a half years after, is quite inconsistent with his having entertained a suspicion of his wife's unfaithfulness. A "conviction" seems to be of all things incredible in the absence of evidence showing that any opportunity was given to Harriet of meeting the charge. Even Shelley would hardly have omitted so obvious a precaution against mistake, or have begged such a woman as he is said by Miss Clairmont to have described his wife to be, to become the housemate of himself and his mistress. His conduct may not be justifiable under any conceivable code of honour, justice, or morality, but it is easily enough explainable. Shelley, on this as on far too many other occasions, showed himself as "the eternal child": having found a new toy, his first impulse was to throw away the old one, and his second to get it back and keep both.

Much additional light is thrown on the question of the separation by an important series of letters written by Harriet at the time to her and her husband's Dublin friend, Catherine Nugent. Mr. Forman vouchsafes no allusion to their existence, nor is there any sign of his having used them in his "Memoir"; and as they have never been published in this country, their contents must be unknown to the great majority of Mr. Forman's readers and our own. The correspondence had been intermittent for some time, when it was resumed by Harriet on August 25th, 1814,—nearly a month after her husband's elopement with Mary Godwin. The letter is reticent—owing probably to a lingering hope in the writer's mind that all was not yet over between Shelley and herself:—

"Mr. Shelley is in France. You will be surprised to find I am not with him; but times are altered, my dear friend, and tho' I will not tell you what has passed, still do not think that you cloud my mind with your sorrows. Every age has its cares. [Miss Nugent was then middle-aged, and had taken the brevet rank of "Mrs."] God knows, I have mine."

The next letter is dated November 20th, 1814, two months after the return of Shelley and Mary to England, and gives Harriet's account of the separation and its causes:—

"My dear Mrs. Nugent,—Your fears are verified. Mr. Shelley has become profligate and sensual, owing entirely to Godwin's 'Political Justice.'.... Mr. Shelley is living with Godwin's two daughters—one by Mary Wollstonecraft [sic], the other the daughter of his present wife, called Clairmont. I told you some time back Mr. S. was to give Godwin three thousand pounds. It was in effecting the accomplishment of this scheme that he was obliged to be at Godwin's house, and Mary was determined to secure him. She is to blame. She heated his imagination by talking of her mother, and going to her grave with him every day, till at last she told him she was dying in love for him, accompanied with the most violent gestures and

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vehement expostulations. He thought of me and my sufferings, and begged her to get the better of a passion as degrading to him as herself. She then told him she would die—he had rejected her, and what appeared to her as the sublimest virtue was to him a crime. Why could we not all live together?* I as his sister, She as his wife? He had the folly to believe this possible, and sent for me, then residing at Bath. You may suppose how I felt at the disclosure. I was laid up for a fortnight after. I could do nothing for myself. He begged me to live. The doctors gave me over. They said 'twas impossible. I saw his despair. The agony of my beloved sister; and owing to the great strength of my constitution I lived; and here I am, my dear friend, waiting to bring another infant into the world. Next month I shall be confined. He will not be near me. No, he cares not for me now. He never asks after me or sends me word how he is going on. In short, the man I once loved is dead."

Three weeks later Harriet wrote:—

"I have been confined a fortnight on Wednesday. Ianthe has a brother. He is an eight months' child, and very like his unfortunate father, who is more depraved than ever. Oh, my dear friend, what a dreadful trial it is to bring children into the world so utterly helpless as he is, with no kind father's care to heal the wounded frame.....I have seen his father: he came to see me as soon as he knew of the event; but as to his tenderness for me, none remains. He said he was glad it was a boy, because he would make money cheaper. You see how that noble soul is debased."

In the letter which next follows, dated January 24th, 1815, and the last which has been preserved, Harriet presses Miss Nugent to come over and live with her. "I am truly miserable," she writes;

"I really see no termination to my sorrows. As to Mr. Shelley, I know nothing of him. He neither sends or comes to see me. I am still at my father's, which is very wretched.....For myself happiness is fled. I live for others. At nineteen I could descend a willing victim to the tomb.....Mr. Shelley has much to answer for. He has been the cause of great misery to me and mine. I shall never live with him again. 'Tis impossible. I have been so deceived, so cruelly treated, that I can never forget it. Oh no; with all the affections warm, a heart devoted to him, and then to be so cruelly blighted.....Is it wrong, do you think, to put an end to one's sorrows? I often think of it—all is so gloomy and desolate. Shall I find repose in another world?"

Clearly Harriet's estimate of her husband's knightly qualities was lower than that which his latest biographer has been led to form.

These letters, though practically unknown to the public, are not new to the small circle of Shelley students. Prof. Dowden was entrusted with a MS. transcript, and traces of its having been used are discernible in his 'Life'; but though allowed to transfer facts to his story, he was hampered by lack of permission to copy any portion or to give any clue to the authority for the facts used. Mr. Forman laboured under no such disabilities, for the full text of the letters appeared in the *New York Nation* in June, 1889—the fact being announced at the time in the *Athenæum* (July 6th, 1889), and attention duly called

to the high importance of the documents. Their publication provided the world with its first opportunity of hearing Harriet's own version of the story of her married life and its desolation; and as no part of it is inconsistent with facts otherwise ascertained, there seems to be little reason for doubting the substantial truthfulness of the whole.

In his sympathetic monograph, published in 1878, the late Mr. J. Addington Symonds expressed with accuracy the view then generally held as to "the most painful episode in Shelley's life" by saying that judgment must be suspended until the long-promised vindictory documents were made public. Until the vindication appears, "it is impossible," he said, "that the poet should not bear the reproach of heartlessness and inconstancy in this the gravest of all human relations." The promises (made eighteen years before), he added, "justify us in expecting that that vindication will be as startling as complete."

When, eight years later, the vindication was published in Prof. Dowden's 'Life' it proved to be startling enough, but it startled only by its incompleteness. Three undertakings had been given—it would be proved that the separation did not occur later than June 17th, 1814 (the date has much importance); that it was by mutual consent; and that Shelley would be fully vindicated without any slur being cast on Harriet's good name. None of these undertakings was made good. Prof. Dowden indicated July 14th as the earliest possible date; he said that the separation was not by mutual consent; the "vindication" was based on an unproved allegation that, before the separation, Shelley believed Harriet to have been unfaithful.

Anything Shelley may have been induced by interested parties to believe long after the separation could not have affected his conduct in forcing it on Harriet, but the slur on her good name was sought to be deepened by the production of a statement made by Godwin:—

"I know from unquestionable authority, wholly unconnected with Shelley (though I cannot with propriety be quoted for this), that she [Harriet] had proved herself unfaithful to her husband before their separation" (Dowden's 'Life,' i. 425).

This confident statement had been placed at Shelley's disposal for the purposes of his Chancery suit, and, apparently, had failed of proof when investigated by the lawyers. This is not brought out either by Prof. Dowden (who prints the data) or by Mr. Forman, but there would seem to be no escape from it. "I learn just now from Godwin," wrote Shelley to Mary, January 11th, 1817,

"that he has evidence that Harriet was unfaithful to me four months before I left England with you. If we can succeed in establishing this, our connexion will receive an additional sanction, and [sic] plea be overborne. On the 19th the Chancellor begins to sit, and it must be decided instantly from the nature of the case" (Dowden's 'Life,' ii. 98).

The filing of Shelley's answer to the Westbrooks' affidavits was delayed until the last possible day, the 18th; but the week's investigation into the truth of Godwin's statement had evidently yielded nothing presentable to the Court, for in his "answer" Shelley ventured upon nothing to the detri-

ment of Harriet. He simply declared (what is now admitted to be untrue) that he "and his said late wife agreed, in consequence of certain differences between them, to live separate and apart from each other." This was followed by a "Declaration" lodged with the Court at some later date, after receiving the benefit of Godwin's criticism. Only the rough draft is extant, but Prof. Dowden accepts it as probably substantially representative of the final document as put in. Proof of Godwin's slanderous report had evidently failed completely, for the "Declaration" is free from all accusation of Harriet, unless an innuendo lurk in the phrase italicized:—

"That at the commencement of my union with the present Mrs. Shelley, I was legally married to a woman of whom delicacy forbids me to say more than that we were disunited by incurable dissensions."

If, as is unfortunately probable, this was really an innuendo prompted by acceptance of a statement the "unquestionable authority" for which had failed to stand ordinary tests, it suggests that Shelley harboured in his mind a feeling of rancour. So eager was he to obtain from the Chancellor the control of Harriet's children that, even in the absence of the letter of January 11th, we might have been sure that no mere feeling of "delicacy" would have prevented him from sacrificing the reputation of their mother, if a plausible case could have been made out against her.

Even to his second wife Shelley proved no "lord of love." She was, not without grounds, jealous of Miss Clairmont, of Mrs. Williams, and, above all, of Emilia Viviani and of the poem her charms inspired. When these disturbing influences appeared Shelley, though older, was not less foolish than in 1814; but Mary was not only older than Harriet had been, she was stronger and wiser than Harriet would probably ever have become.

It remains to offer a few remarks on Mr. Forman's editorial work.

Annals of my Life, 1847-1856. By Charles Wordsworth, D.D., D.C.L., Bishop of St. Andrews. Edited by W. Earl Hodgson. (Longmans & Co.)

The first instalment of his autobiography brought Dr. Wordsworth to the threshold of Trinity College, Glenalmond. It was promised that a second should complete the story, but the Bishop afterwards found it more convenient to treat the middle, or Glenalmond, portion separately. The thin volume now published is the result, its preparation having been finished only a few weeks before the author's death, which took place last December, soon after his eighty-sixth birthday. It has been issued under the editorial care of Mr. W. Earl Hodgson, and the remaining volume, dealing with the forty years' episcopate, will be prepared by the Bishop of Salisbury, mainly from the papers which his uncle has left in perfect order; but an appeal is here made, on his lordship's behalf, for the loan of any letters of interest written by the late bishop, especially such as relate to the period 1856-1892.

Nothing in the body of this second volume is quite so entertaining as its preface, in

* This seems to show that the happy thought did not, as hitherto has been believed, first occur to Shelley during the progress of his flight with Mary. Even the phrase used in the letter from Troyes (Dowden's 'Life,' i. 449) appears to indicate that the proposition was not then made for the first time: "I write to urge you to come to Switzerland."

which the author reviews the reviewers of his first. The critics' divergencies of opinion caused him much naïve surprise. One thought the style rivalled "the graphic narrative of Hume and Gibbon"; another regretted that "classical scholarship was not incompatible with heaviness in English composition, and a straggling, invertebrate patchwork of original letterpress and quotation"; a third thought the English verses "among the best of their kind"; while a fourth said that "perhaps Wordsworth's nephew would have been wise to keep his efforts of this kind under the decorous veil of Latin." Some critics found the Greek and Latin verses "faultless," and asked for more; others thought them good, but too plentiful; others, again, "evidently belonging to the class of modern *βάρβαροι*, whom Archdeacon Denison describes so scornfully as '*miserrimum pecus*,'" would have had none at all. Although the much-counselled Bishop declares that, as regards his verses, he might have been excused had he preferred to act on the most favourable opinions, he has discreetly yielded but slightly to the voice of the tempter. Reviewers, he found, judged his remarks on Cardinal Newman to be severe or forbearing, and those on the Oxford movement wrong-headed or valuable, according to the writers' several ecclesiastical standpoints, and he thought it necessary to renew vigorously his protest against a certain phase of Newmannolatry which he considered inconsistent with loyal churchmanship.

But the censure which Bishop Wordsworth seems to have felt most keenly was that applied to his so-called "egotism," and he pleads, with obvious reason, that egotism is of the essence of autobiography. He failed, however, to see that what was complained of was not his true egotism at all, but the amiable weakness which prompted the publication of a shoal of testimonials, the polite commonplaces of which were taken literally. No true egotist cares much for other men's opinions of himself or his actions, whether favourable or unfavourable. He nourishes himself on both indifferently, because they testify equally to his importance; but he acknowledges no standard save his own, which is instinctive rather than reasoned. The good Bishop was egotistical, and his egotism was delightful, but when he condescended to print all these testimonials he showed himself to be very imperfectly an egotist.

There are, again, a good many in the new volume, and as the period dealt with was for the author a highly controversial one, their presence is, perhaps, neither unnatural nor unnecessary. He had a free hand in the organization of Glenalmond College, and in every detail sought to make it as like Winchester as possible. It was an exotic, but it flourished fairly well, all things considered—the kind of national prejudice which saw surpluses in the shirt-sleeves of the boys in the cricket field, and rank Popery in the (imaginary) banishment of womankind from a radius of "some miles." Then the boys were mostly Scotch, and wanting in "anything like the awe, even the ordinary respect, which, if not felt, is commonly shown by English boys towards their masters." The Bishop acknowledges that the English schoolboy now more

nearly approaches the Scotch standard, but is thrilled by the recollection of a Glenalmond youth, who one day after class, but before the Warden had unrobed, "without any consciousness of rudeness or impropriety, asked me, 'Please, sir, can you tell me where I can find some good worms? I am going out fishing.'" "On the other hand," continues the ex-Warden, "what seems almost inconsistent [how little he knew of the untutored savage!], a Scotch boy would often show a delicacy of feeling beyond what is common with boys in England," for the scholars were wont to waylay the Warden and his masters as they marched into hall to dinner, and present bouquets, the source of which the reader is led to infer may have been the Warden's private flower-beds! He was bitterly disappointed by an edict of the bishops in school council "forbidding all exposure of the person." The young barbarian would not stand this indignity, and consented to be stimulated only by the national "tawse," instead of the true Win-tonian and "Scriptural implement," as the rod is fondly called by this warden *in partibus*.

The school, which was opened in 1847, for six years had fulfilled its purpose as "a training-ground for Christian gentlemen," when it was discovered that financially it had been allowed to drift into deep and dangerous waters. In 1853 it was found—by whom, is not stated—that there was a deficiency of 10,000*l.* In the previous year Dr. Wordsworth had been elected Bishop of St. Andrews, and as such had become *ex officio* a member of the school council as well as Warden, and he endeavours to show that only in his new capacity had he become "competent to examine and discuss our financial affairs." This may be, and doubtless is, perfectly true in a legal sense, but it is a little difficult to believe that morally the Warden could have been quite irresponsible. On Bishop Wordsworth's motion "the person mainly responsible for this unpleasant surprise"—the secretary—was dismissed, though without any imputation on his honesty. "He had shown himself a very bad man of business," says the Bishop, adding (with a pun which, no doubt, was irresistible) that to this day the College is, owing to the maladministration of the secretary, to some extent in the sad condition of Virgil's wounded stag:

heret lateri lethalis arundo.

It was not long before the Bishop-Warden's own turn came, for in 1854 he was asked to retire from his wardenship. He is fain to ascribe the movement which forced this step on him to Mr. Gladstone's prompting, and in this the Bishop may or may not have been correct. When he proceeds to impute motives he is no more just than most men with a grievance, real or fancied. "I am afraid," he writes,

"it must be said that Mr. Gladstone was not sorry to find in these pecuniary difficulties an occasion for suggesting the removal of the Warden, who, however, was in no degree responsible for them.....It was only natural, that, after the line which I had openly taken against his political sentiments, he should wish the headship of what might be not untruly called his own institution should be placed in other hands."

We should be sorry to say that the making of such an imputation was "only

natural" to so truly good a man as Bishop Wordsworth, who immediately proceeds to show that, apart altogether from the question of responsibility for the financial troubles which nearly wrecked the College, there were sufficient reasons not merely for his retirement, but for his voluntary and unprompted resignation. He tells us that his "health had shown signs of beginning to give way," and that he "was conscious that during the last year or two, from the multiplicity of the calls on him, he had not been doing full justice to the College." "More especially had this been the case," he adds, "since I became Bishop." Was it, then, wonderful that those who had, equally with the Warden, the prosperity of Glenalmond at heart should have deemed a change desirable? There was a substantial personal reason why Dr. Wordsworth was unwilling to resign, and he frankly states it:

"On the other hand, with a young wife and a family already of six children, my resignation was a very serious matter. I had impoverished myself by what I had spent on the College, and the episcopal income did not then amount to 200*l.* a year."

He had spent out of his own pocket 8,500*l.* on the college chapel, and a worthy attempt to compensate in some measure this liberality was made by the Council, which voted the retiring Warden a pension of 200*l.*, and further resolved that any sons he might wish to send to the College should be educated gratuitously. A little later on a "Wordsworth Testimonial" was set on foot, to which about 2,400*l.* was subscribed, nearly 1,000*l.* of which was assigned to the Bishop personally, and the remainder to the endowment of the see. With the generosity which was one of Dr. Wordsworth's strongest characteristics, he did not complain when the necessities of the College soon reduced the pension by half, and voluntarily resigned it altogether when elected to a Winchester Fellowship in 1871.

It was on the death of the aged Bishop Torry, in 1852, that Dr. Wordsworth became Bishop of St. Andrews. The office is elective, the electors being the Presbyteries of the diocese, and there was a contest. Dr. Wordsworth turned the scale by voting for himself, a privilege denied to his opponent, who was already bishop of another diocese. Legally he was fully justified, but "the act was not, I confess, agreeable to me," he writes, and he suggested a second election. This, owing to some informality in the record of the first, was rendered possible. His former opponent having declined a fresh contest, another candidate was set up, but by means of his own vote Dr. Wordsworth was again elected. The opposing party appealed to the Electoral College, but were defeated, and the consecration took place at Aberdeen in January, 1853 (not "1852" as misprinted in the 'Annals'). An episcopate begun under these unhappy conditions promised something other than peace and good will, and the promise was not altogether unfulfilled. But as this last long stage in Dr. Wordsworth's pilgrimage has yet to be described from his own point of view, its consideration may be postponed until the 'Annals' shall have been completed.

To many readers the most interesting portion of this volume will be the chapters devoted to the author's relations with Mr. Gladstone in connexion with the Oxford University elections of 1847 and 1852. In these Dr. Wordsworth's muse is inspired by national rather than local politics, though it must be allowed that personality enters somewhat largely into the debate. It must be remembered that the lesser man had been the college tutor of the greater, that the two had continued to be friendly and sympathetic, and that it was at Mr. Gladstone's urgent solicitation that Dr. Wordsworth had gone to Glenalmond. He had hardly arrived there when a general election came on. His patron was standing for their old university, and the Warden was asked to join the committee for promoting the candidature. This, however, he hesitated to do, believing that Mr. Gladstone's support of the additional grant to Maynooth, taken in connexion with some conversations at Winchester, seemed to "involve principles which sooner or later must lead him [Mr. Gladstone] to advocate the disestablishment of the Irish Church." Etiquette forbade that university candidates should be asked for pledges, but Mr. Gladstone's most zealous supporters pledged themselves for him. This did not allay Dr. Wordsworth's misgivings, however, and they even survived a direct correspondence with the candidate himself. The consequence was that, though Mr. Gladstone was elected, it was without the aid of his old tutor's vote and influence. The history of the Oxford University contest of 1847 and the influences which returned Mr. Gladstone presents a curious problem, for by Mr. Gladstone's subsequent autobiographical writings it would seem that Dr. Wordsworth had judged more correctly than the committee the true inwardness of the candidate's views of the logical consequences of his vote for the Maynooth grant in 1845. This is not brought out in the 'Annals,' and it need not be discussed here, the more especially as the documents now supplied are incomplete. In his prefatory note Mr. Hodgson writes:—

"The passages embodying correspondence with Mr. Gladstone are the only parts in which the work differs materially from the MS. as it left Bishop Wordsworth's hands. The Bishop once mentioned to me that Mr. Gladstone was willing that the letters referred to, in which he indicated the nature of the considerations constraining him to change his policy as regards the relationships of Church and State, should be published word for word. Now, however, Mr. Gladstone feels that they should be reserved for his own 'Life'; and here, therefore, they are in oblique narration."

The problem must, therefore, remain unsolved yet a while; but whatever records may leap to light, they will be misread if it be forgotten that Mr. Gladstone was carried into Parliament in 1847 by the enthusiasm of a body of supporters of all ages and standings, who were fascinated by the commanding personality of their candidate, and who, for the most part, did not too curiously inquire into his votes or what they might portend. The general feeling was well expressed in George Moberly's letter to Dr. Wordsworth. The head master of Winchester was a sound High Churchman, and a Liberal in politics; he dis-

approved of his candidate's votes on the "godless colleges" and on Maynooth; but he strongly urged his correspondent to set aside all misgivings and vote for Mr. Gladstone, on the ground that he represented "all that is living, deep, earnest, and true in Oxford."

People's Banks. By Henry W. Wolff. (Longmans & Co.)

It is interesting to observe how the books of the day reflect the condition of affairs through which the country is passing. Thus the depression in business, long felt, but now acute, promotes the production of books recommending methods of palliation and assistance. People begin to be aware that the long neglected depression in agricultural matters has commenced, like a disease which slowly saps the strength, to attack other branches of industry, and as a natural result they look about for means by which the distress which they now see is imminent may be alleviated, as it seems impossible to avert it. Hence the "Record of Social and Economic Success"—the sub-title of the work on People's Banks which Mr. Wolff has written—comes in appropriately to encourage the persons who seek to bring assistance to those—and they are many—who suffer from the pressure of the present times. The question which Mr. Wolff desires to solve is this: Why should not credit institutions—banks formed to receive the deposits of those who, though poor, have something they can save, and to make advances to those who, though likewise poor, are deserving of credit—be formed in this country, as they have been formed elsewhere? The advantage such "banks" may be to the community is undeniable. In Germany, in Italy, in countries as different from each other as Switzerland and Japan, popular institutions of this kind have flourished. Nearly five-and-twenty years ago Sir Robert Morier, now the Ambassador at St. Petersburg, one of our keenest and ablest public servants, supported the idea in "an excellent paper contributed to our first Co-operative Congress"—that of 1869. Mr. Wolff records this incident, and the efforts which have been made to propagate the plan since. "Third-class traffic," as he reminds us, is in the aggregate the safest, the most remunerative, the most constant. The wider the ground covered, the more varied the occupations of those concerned, the more extended among the masses the business is, the greater also is the probability that such a business will work smoothly and prosper, provided the right principles of conduct are observed.

The "popular" banks which have been established on the Continent are divided into two great groups—those following the lines laid down by Schulze-Delitzsch, and those which are arranged on the plan thought out by Raiffeisen. Each plan has merits of its own, which Mr. Wolff describes. The poverty of the people in the district which he administered as a judge moved Schulze-Delitzsch to establish a provident fund, out of which his credit associations grew. Opposed by Bismarck, thwarted by Government, he "stumped" the country like an economic missionary, making clear to audience after audience the principles of his

system, the benefits of its application, the advantage it would bring to individuals and the community. Mr. Wolff was in Germany at the time, and he describes (p. 42) Schulze and the "wonderful effect of his propaganda" with the vigour of an eye-witness. Unlimited liability is the keystone of the system; every member has to take one share, more than one not being allowed, to prevent any individual from obtaining an over preponderating influence. Any form of security, personal or of property deposited, is admissible for the loans made. These must be for short terms, the proper business principle being maintained "that a banker cannot lend out money for a longer time than that for which he has himself received it." A high rate of interest is charged. The dividends realized by the associations are often large. The prosperity of the Schulze-Delitzsch institutions has been great in many instances, but the risks are great also. Between 1875 and 1886 no fewer than 36 Schulze-Delitzsch associations were declared bankrupt, and 174 more went into liquidation (p. 60); and there have been more since. In 1892 other losses occurred. This has been partly owing to disregard of the rules which Schulze-Delitzsch made, partly to carelessness in management. While the Schulze-Delitzsch banks have in their time done excellent service, they seem now to be somewhat losing ground.

Curiously different in organization are the Raiffeisen "Loan Banks." Both classes of association seek to promote thrift. Both adopt unlimited liability. Here their similarity ends. Schulze-Delitzsch put the *lender* first, Raiffeisen the *borrower*. Schulze aimed at "business," Raiffeisen at "social benefit." Raiffeisen was moved by the "usury" practised in his district, both by Jews and native money-lenders. He established a "Loan Bank" on a co-operative principle; not a penny was contributed in share capital, but a reserve was slowly accumulated. The expenses are reduced to a minimum. The persons charged with the general administration are not paid. Of paid officers, only one exists, a cashier, at a small salary. The loans are for long periods, to suit the necessities of the poor agriculturist population, but payment of both principal and interest on the day when due is most strictly enforced. "Character" in the borrower is what is considered. The banks prefer to work in small districts, where every one's character and habits are known. Deposits are taken at fair but comparatively low rates of interest; the advances are made on corresponding terms. Steadily, though slowly, the Loan Banks prosper. Their boast is that neither member nor creditor has ever lost a penny by them. Co-operation in various ways is encouraged. Thus a co-operative insurance system has been established. Habits of thrift are formed. Prosperity accompanies and follows the establishment of the Raiffeisen institutions. This is Mr. Wolff's description. The success appears due to the excellence of the administration. Where earnest philanthropists working on sound business principles are to be found—men who will give their time steadily, without reward, year by year for the benefit of their neighbours and fellow parishioners—great results may be obtained.

Mr. Wolff sums up in favour of the Raiffeisen system. He goes over the long roll of similar institutions established elsewhere. It is remarkable that in France their success has been less than elsewhere on the Continent. The competition of the Government Savings Banks is suggested as the cause. Is it this which has prevented such institutions from taking root in England? It is certainly strange that no serious effort has been made to found them in this country. The present seems a suitable time. Trade depression, agricultural depression, are, as we mentioned at the outset, causing people to look about for remedies for the troubles which pinch them. Building societies are to some extent in disrepute. The claims of such provident institutions as Mr. Wolff advocates have a good chance of being heard now. The subject is eminently one for a society like that for "Charity Organization" to take up. We may confidently refer those who desire information on the point to the book with which Mr. Wolff has provided us. It will be a most useful thing if it is widely read and the lessons which it contains are put into practice. There is a wide field for such organizations to fill if only the right people to work them can be found.

NEW NOVELS.

Balmoral. By Alexander Allardyce. 3 vols. (Blackwood & Sons.)

In spite of the early Victorian blue which adorns the outside of this book, this is not an account of our Queen's life in her Highland home, but a tale of the rebellion of 1715. A good many of the incidents take place at or near Balmoral Castle; the heroine is Bess Farquharson, heiress to the laird of Balmoral; and a man gifted with second sight has a most foolish and inappropriate vision of Queen Victoria ruling the empire from Balmoral: hence the title. The hero is a young English Jacobite sent from London to watch Mar and give advice about the despatch of English gold. Luckily for him he does not see much of the action, as he is kept philandering with Miss Farquharson at Balmoral or meeting with hairbreadth escapes from the hands of infuriated gillies. Some of the incidents are not lacking in excitement, especially the dramatic flight to Dunottar lit up by the lurid glare of the burning heath. The characters, though all rather obvious types, are brightly and amusingly drawn, and in the representation of them all, including the hero, who tells the story, the author shows a considerable amount of quiet humour. Especially good are the hero's father, a country clergyman of whom there is only too little, and Prof. Meston, the jovial and learned Scotch toper; and the glimpses afforded of Lord Mar give a very good idea of his character. The following scrap of dialogue must be quoted as a gem among examples of Presbyterian complacency and humour:—

"Ye'll tell me next that St. Paul himself would have subscribed the Covenant" [says Meston the Episcopalian].

"Undoubtedly he wad, honest man, gin he had been spared," replied the divine, placidly sipping his brandy-punch."

The imitation of the style of the period is

fairly well kept up, but the Scotch occasionally relapses into English of very modern sound. It is an honest, straightforward book of adventure, well worth reading.

A Girl's Past. By Mrs. Herbert Martin. 3 vols. (White & Co.)

ALIKE on the negative and positive sides, Mrs. Martin's new story is distinguished by certain excellent qualities which raise it above the level of the average conventional novel of society. To begin with, it is marked by a wholesome freedom from sensationalism, while the author leans only once on "the long arm of coincidence," and that in circumstances which involve no strain on the credulity of the reader. Again, a judicious reticence is observed in handling the secret on which the story hinges. Mrs. Martin appreciates the value of suspense, and the disclosure of the mystery is not discounted by any of those premature hints of which most women writers are so fond. For the rest, the characters are, with hardly an exception, very clearly and naturally drawn, and produce the intended effect. The ramshackle, rolling-stone parson, his patient, uncomplaining wife, and their three daughters, are all excellent pieces of portraiture. The love interest, too, is treated with skill and sympathy, and the conduct of the hero fully comes up to the description given of him by one of the personages of the story as the straightest man he ever knew. He is not a prig, happily, but simply an honourable and unselfish English gentleman. The heroine, again, is a thoroughly sympathetic personage, and though lovers of unhappy endings may be disappointed at the dénouement, Mrs. Martin's tardy tribute to poetic justice will commend itself to most readers in the light of a most appropriate conclusion to a well-written and well-thought-out story.

Mrs. Falchion. By Gilbert Parker. 2 vols. (Methuen & Co.)

IN Mr. Parker's new book the main idea of Mrs. Falchion's character as of the cold, impassive woman, ambitious of admiration yet giving none, and undeterred even by her solitary passion from carrying out her schemes of vengeance on its object, is well conceived and interesting; and judged as a whole this story is a splendid study of character, illumined by subtle touches of observation which reveal a no common grasp of human nature. As instances of these telling side-lights into Mrs. Falchion's nature may be mentioned her touch of jealousy of Belle Treherne in spite of her absolute unconcern for Belle's lover, Dr. Marmion, and the almost instinctive and absolutely reckless physical bravery which she displays on several occasions. In a word, Mrs. Falchion lives, and is no mere conglomeration of qualities huddled into a fictitious unity; and the same may be said of the other chief characters. For all this, and it is much, Mr. Parker deserves sincere gratitude. Nevertheless, or rather on this account, it is difficult to repress a feeling of disappointment with the book, which may appear somewhat ungracious; but the fact is that it is in some respects so good that it is a pity that it is not better. For one thing, the story does not make a satisfactory

whole; it seems almost to come to a dead stop in the middle of the first volume with the apparent death of the husband, and it is some little time before one can realize that the story is subsequently to hinge on Galt Roscoe, who has not appeared before. Again, the husband's return at the end, followed by Mrs. Falchion's reconciliation to him, besides being terribly commonplace, is a mistake dramatically, as he has by that time quite passed out of the story. There is another point which may be less dwelt on, but it, too, seems a structural error, the importation of a real motive for vengeance on Galt Roscoe as some justification for Mrs. Falchion. The whole business is left rather obscure, and it confuses the issues, which would be more effective if Mrs. Falchion had no cause for persecuting Roscoe except "spretæ injuria formæ." For the rest, the conversations in the book are well written and clever, though there is occasionally a tendency to make them too long and discursive. One error of style may be pointed out which would not have been expected from a writer of Mr. Parker's power. He has the habit of constantly interposing remarks like "But if I had known the events which were to occur within the next month....." Such statements are an unworthy device for attracting attention, and, indeed, are not required, thanks to the interest of Mr. Parker's narrative. In spite of all faults, this book is one of remarkable power and still more remarkable promise, for its shortcomings are more accidental than essential.

The Private Life, &c. By Henry James. (Osgood, McIlvaine & Co.)

MR. HENRY JAMES, when indulging to the full the refinements of his subtle imagination, has not infrequently the uncomfortable faculty of conveying to his readers little more than a sense of their own folly; for they know that Mr. Henry James is not only a most patient and penetrating observer of human nature, but that above all things he is clever; so that it is only natural that if they fail to see the point of any of his stories, they should attribute it rather to their own dullness than to a defect in the brilliant author. This undignified feeling of denseness is prompted by a perusal of several of the stories in this volume. One feels inclined after reading 'The Private Life,' or 'Owen Wingrave,' or 'The Visits,' to imitate the invariable yet none the less aggravating habit of children in the nursery of inquiring, "Well, and what happened then?" or "Why did he do it?" questions which have no point or are conclusively answered in a satisfactory story. The fact is that Mr. James forgets that his readers are not all so clever as he is; he should occasionally sacrifice some of his cleverness and condescend to make his meaning more plain. In 'The Visits,' for example, the narrator plays the part of confidant to a young girl who, after first making advances to a young man, rebuffs him with scorn, and then dies of shame for her conduct—at least that is the impression derived from the exceedingly vague and incoherent form in which the confidence is made. But the narrator states at the end that he has scrupulously respected his vow of secrecy as far as regards the parents, and

one feels almost inclined to suspect that he has had the same scrupulousness with the reader; anyhow, if the reader is told all that happened, it is rather difficult to understand what all the bother was about. There is the same oppressive feeling of a perverse smartness in 'The Private Life.' The almost supernatural events, which are evidently meant as an analogue to symbolize the double lives some of us lead, are ingenious without being convincing—they are too artful to harmonize with their eminently realistic surroundings; and one almost inevitably compares Mr. James's method with Hawthorne's suggestive way of hinting at the supernatural, so that the effect is the same whether one believes in it or not. 'Lord Beaupré' is a much more intelligible story, and the idea of a man and a girl pretending to be engaged in order to give the man an escape from designing mothers has some elements of humour; but even here the joke is a little far-fetched, and it occurs to one that Lord Beaupré would have met with very much sharper treatment from most English brothers for such behaviour to their sister. But it is rarely that Mr. James publishes a collection of stories which does not contain some productive of unalloyed satisfaction. And this book is not an exception. 'The Wheel of Time' and 'Collaboration' are delightful tales, showing the author at his very best. 'The Wheel of Time' is a pathetic little story about the retribution that falls upon a man who has aroused love in the heart of a plain girl and then deserted her. His retribution is twofold, for he comes back after many years to find her beautiful and married, while his own daughter meets with the same fate at the hands of her son. It is a truly delightful story, told naturally, without a trace of strain or affectation. 'Collaboration,' though perhaps not quite on a level with this, is also excellent. It is a story of the struggle between the love of art and of country. The idea of it would seem almost impossible to an Englishman, but to those who have some knowledge of the French it is very true. The struggle arises when a young French poet, engaged to a French girl, whose mother is of noble birth and patriotic to the core, insists on working along with a German musician; then he has to decide if he will give up his art, or his patriotism, his love, and all hope of a competence. His art triumphs. The studio talk in this story, as indeed the conversation throughout the book, has all the terseness and "actuality" which are always associated with Mr. James's representation of modern men and women's conversation.

From whose Bourne, &c. By Robert Barr (Luke Sharp). (Chatto & Windus.)
Sorrows are in the air, and Mr. Barr has turned them to good account in the first of the three stories in this volume. It relates how a man's spirit presides at his own death and at the lamentations which it occasions, and how he subsequently witnesses the gradual elucidation of the mystery connected with his poisoning. The story also illustrates the difficulties and misunderstandings which arise when a spirit tries to influence the living by suggestion or magnetic influence. The idea is clever and

well carried out, the characters are amusing, and the mystery of the poisoning is kept up till the end. There is also a suggestive air of probability about the spirits that appear, and an indication that a life beyond the grave is merely a larger realization of this life, which make the story something more than a merely pleasant fantasy. The other two stories deal with the inevitable American girl. 'One Day's Courtship' is a fairly amusing account of an enforced tête-à-tête, but there is rather too much preliminary detail which has little to do with the story; and though the heroine ends by a satisfactory surrender to her lover's persistence, she begins by being too outrageously rude even for an heiress of untold dollars. The last story is delightful. The American girl flirts admirably, and has a true sense of poetic justice, and every one will sympathize with the eventual discomfiture of the arrogant novelist, spoilt by a premature popularity, and the triumph of his humble-minded and talented *confrère* Buel.

The Girl in White, and other Stories. By Andrew Deir. (Stock.)

MR. DEIR is undoubtedly an accomplished story-teller, for though the matter of the tales in this little volume is of unequal merit, the manner is good throughout. The writer has a happy knack of putting his reader in possession of the important points at once, without indulging in unnecessary details, and of selecting just the right scenes, and no more, to elucidate his meaning. He thus manages by a sketch to convey an almost stronger impression than would be possible by a filled-up canvas. Two of the stories have the additional merit of a happy subject: 'The Girl in White' is a charming story of a misunderstanding solved by love, and 'Stranger than Fiction' contains a most ingenious example of an exchange of personality between two lovers. The other stories are very readable, but they labour under the disadvantage either of a commonplace subject or a triviality of motive.

The Shadow of Desire. By Irene Osgood. (New York, the Cleveland Publishing Company.)

In spite of a good deal that is very absurd and much that is irrelevant, this book is redeemed from being commonplace by the character of the heroine. Ruth Bronson is not exactly the sort of heroine to be presented to the "young person," but she is none the less real and worth describing. She is an example of what the French describe as "la femme à tempérament"—a woman of excellent principles, who is brought into trouble by the undue strength of her physical passions. This characteristic, without being offensively insisted on, is very subtly brought out in the story by constant touches, and especially by the part played by the villain in her fortunes. Very effective, too, is the gradual way in which her frivolous nature is weaned to noble aspirations by the unobtrusive devotion and magnanimity of her husband. But the author must really learn not to crowd her pages with so many unnecessary characters and with such ridiculous

tirades as that against Paris, nor to talk of "sad-looking, dark men, with the soft manners of a luxurious panther," and of many things which she does not understand.

FRENCH BIOGRAPHY.

M. A. BARDOUX'S *La Jeunesse de La Fayette* and *Les dernières Années de La Fayette* (Paris, Calmann Lévy) deal with a man whom for some years history has been for the most part content to treat with half-contemptuous indulgence and indifference. That La Fayette was not in the least fitted for the part which he had to play between 1789 and 1792 (the first volume closes at the latter date) is certain; that his intentions were always excellent is certain likewise. But the combination is a little painful, and even, as has been said, a little contemptible. In his still earlier connexion with the American revolt against England he is, even to very patriotic Englishmen, much more sympathetic. Here, if he did not display genius, he at least displayed conduct, talent, and a remarkable enthusiasm; while the way in which he managed to get on with companions and superiors of breeding and manners for the most part wholly different from his own is a signal testimony to his possession of good sense and good feeling, and all the more noteworthy because of his extreme youth at the time. The English generals were wont to call him "The Boy"—an appellation strictly justified, but imposing on themselves an obligation to play the man which unluckily they did not discharge. M. Bardoux, who is a practised hand at this sort of historical biography, has made a pleasant enough sketch of La Fayette's exploits, of the affection which existed between him and his girl-wife, and so forth. It is, perhaps, a little wanting in what we may call historical punctuation—the sharp separation and throwing up of the different stages of the hero's career. But the narrative is agreeable, the selection of documents judicious, and the occasional reflections on general politics impartial and sensible. Although the story of La Fayette's Prussian and Austrian durance has been more than once told, it bears telling again, and supplies the most readable part of M. Bardoux's second volume. It is true that Madame de La Fayette, who voluntarily subjected herself to an exceedingly irksome incarceration, contributed more of the heroic element even to this part of the story than her husband does; but he himself bore his not exactly cruel, but very tedious and uncomfortable detention well enough. Of his after life, which was long, M. Bardoux evidently feels that it was but a dull postscript to a stirring tale. Nothing can well be a more decisive or a more damning testimony to La Fayette's political nullity than the rapidity with which the jealous dislike of the First Consul to his return passed into a contemptuous tolerance and neglect. Although he conspired a little under Louis XVIII. and Charles X., he was in the same way left alone; and when in his extreme old age he was put forward by the Orleanists, they simply made use of his name and its associations, without intending to give him, and without fearing that he would be able to secure, any real power. His visit to America some years earlier was, in fact, a much more genuine "sun-gem gleam," and we suspect that his biographer would have liked to finish with it had it been possible. The volume, however, with its companion, makes a useful and a very well-executed record.

M. JULES SIMON has done few things better than the obituary notices of which he has already collected two volumes, one dealing with the three historical M's—Mignet, Michelet, and Martin; the other with a leach of literary statesmen—Thiers, Guizot, and Rémusat. He did well, therefore, to make a third collection, though, as he confesses, the persons who are the subject of his present volume of *Notices et*

Portraits (Paris, Calmann Lévy) neither fall into line so readily nor can claim equal individual importance. They are four in number—M. Caro, M. Louis Reybaud, M. Michel Chevalier, and M. Fustel de Coulanges: a philosophical critic; a miscellaneous writer who, not being obliged to write for bread, produced about a hundred volumes for his own pleasure, and for that of the world one—but that one was 'Jérôme Paturot'; an economist of influence in his time; and an historian who was certainly learned, and who was by many thought original. M. Simon, whose interests are wide, has no doubt some points of contact with each of these—with Caro as an anti-materialist, with Reybaud as a Liberal of yesterday and a satirist of political nullity and political extravagance, with Chevalier as an economist, with Fustel de Coulanges as a patriotic Frenchman. And he writes about them all in his own delightful style, full as always of the sense of measure, of proportion, of form. In Caro, too, he seems to have felt a considerable personal interest. It would take less than this combination to make the book attractive, though perhaps it may be admitted that in importance it is not quite the equal of its forerunners because of the inferiority of the subjects. Yet this very inferiority gives it a certain *locus standi*. 'Jérôme Paturot' will certainly be read, and 'La Cité antique' may possibly be referred to, by posterity; but that much-tried personage will not know much else about their authors, while it is to be feared that without some such buoying as M. Simon's he would be likely to let Caro and Chevalier sink altogether. The biographer has, therefore, done a work of usefulness and charity at once.

THE remarkable excellence of "Arvède Barine's" monograph on Bernardin de Saint-Pierre in the "Grands Écrivains" series was some, but not a complete warranty of success in dealing with the much more difficult subject of *Alfred de Musset* (Hachette & Co.). The success, however, is hardly less, while the interest of the matter is greater. Dealing with such a subject in such a space, the author had no other option than to decide at once between a rigidly impersonal and critical treatment of the published matter, and a communication of the large and not in all cases jealously guarded stores of unpublished documents which are known to exist. Either decision would have been warranted. Just now the strictly literary fame of Musset is again undergoing in his own country a wave of depreciation nearly as strong and quite as unjust as that which it met at its first appearance; and the soul of a critic might well burn within him to meet and shock and turn this. But "Arvède Barine," though assuredly no feeble critic (the preliminary remarks on these very waves of depreciation are nearly as good as they can be), is perhaps a biographer first; and it was certainly tempting to have such stores of *anecdota* (with leave hardly spoilt by the occasional condition of merely paraphrasing and not quoting) as seem to have been at the writer's disposal in this instance. The result is that this book gives the fullest and certainly the fairest account of the George Sand *liaison* which has yet appeared, together with great deal of other matter correcting the well-intentioned, but partial and undoubtedly to some extent garbled accounts of M. Paul de Musset, and the still more untrustworthy, but much more interesting dramatization of the 'Confession' and 'Elle et Lui.' We are, indeed, not quite sure that "Arvède Barine" does not assign a rather disproportionate space to this episode, which after all was only episodic. But it is so famous and so interesting that no doubt there is an excuse. At the same time the opportunity was propitious for a discussion more of Musset the poet, and less of Musset the man—or rather the boy, for "Arvède Barine," while dissembling nothing, passes lightly over his later manhood. Such a discussion, while doing more

justice to Sainte-Beuve than is done here, would have grappled with the reasons which made him, which made Baudelaire, and which make all the present generation, of which Baudelaire is the real leader, unjust to the author of the 'Nuits' in a degree which, from Sainte-Beuve and Baudelaire, if not from the others, is at first sight so surprising as to be almost unintelligible. "Arvède Barine," while avowing uncompromising Mussetism, seems to be more fervently and personally interested in the plays than in the poems; and we should ourselves enter a *caveat* (despite or because of Musset's own declarations in the matter) against the taking of the 'Ballade à la Lune' as wholly or even mainly a burlesque. "Many a true word is afterwards represented by the speaker as a jest," is almost as universal a verity as the more current proverb. With a note in passing that "Arvède Barine" has apparently confounded the present Professor of Poetry at Oxford with his father Sir Francis Palgrave, we may close a brief notice of a most noteworthy book, the defects (for they are hardly faults) of which only exhibit the drawbacks of short handlings of long subjects. Nor ought we, perhaps, to omit adding that until the family scruples of which our author speaks are removed, and it is possible to peruse the documents in full, a final handling of the subject, biographical as well as critical, is not really possible. A critical handling which should boldly dismiss all merely personal matter, except in so far as it affects the work (for the calculation of which we probably do know enough), is possible; and we cannot resist a lingering regret that "Arvède Barine" did not choose to give it us.

THE third volume of the *Souvenirs* of Barante (Paris, Calmann Lévy), which his grandson is now publishing, begins with a letter dated May, 1822, but, according to M. Claude de Barante's fashion of editing, is tied to its fore-runner by a summary of public affairs which starts from December of the previous year. The last letter dates from August, 1830; so that we open the volume in a France which is still legitimist, and close it in one which has accepted citizen-kingship. The summaries (which, by the way, are taken from Viecastel) are continued for each year, and serve as a sort of frame for the rather miscellaneous documents constituting these so-called "Souvenirs." As before, the book is not an easy one to review, especially in a brief space; and we are bound to say that, unless there is an index of very unusual extent and ingenuity, it will not be a very easy one to consult. For it consists of a vast collection of letters from and to the titular author, together with occasional State papers or memoranda, annotated in respect of personal references and mentions of things, but not calendared or furnished with indicative contents of any kind. In other words, M. Claude de Barante has given us rather a mine than a supply of metal, worked, smelted, or even really "got." There are certainly valuable things here; it could not be otherwise considering that the book, besides Barante's own work, contains letters from Constant, Guizot, Rémusat, Madame de Broglie, and other persons hardly less interesting. But it is something chaotic, and a good deal more attractive to the student of particular subjects, who may possibly find something new in it touching his special theme, than to the devoted reader who follows its labyrinth of devious byways continuously.

We quite agree with M. François Descotes, the author of *Joseph de Maistre avant la Révolution*, 2 vols. (Paris, Picard), that almost any fresh contribution to our knowledge of his subject is sure to be interesting. Not only has the general estimate entertained by competent persons of the author of the 'Soirées de Saint-Pétersbourg' grown steadily since his death, but he occupies a position unique, or shared only in recent days by his in part fol-

lower, in part contrast, "Ideal" Ward, among ourselves. An unsparing and fanatical partisan—who not only spoke daggers, but would avowedly have used them without scruple, if need and opportunity came, against those whose opinions he disapproved—Maistre has secured the respect and in part the admiration of his bitterest opponents, a fact decidedly cheering to advocates of "thorough" and contemners of compromise. Further, M. Descotes is also right in saying that very little is generally known of this great controversialist before the Revolution, at the date of which he was nearly forty years old. This agreeable consensus, however, may not be quite so easily maintained when we come to appraise M. Descotes's contribution on the subject. We have read it with interest; but we should have read it with more if it had been compressed into half the bulk, and we can conceive some readers experiencing difficulty in getting through it. For M. Descotes (as, indeed, a sub-title of his, "Souvenirs de la Société d'Autrefois," gives fair warning) has construed his mission very largely. We cannot say that the actually new knowledge about Joseph de Maistre himself which is contributed by these two volumes is remarkably great. There is some, but it is scattered and whelmed in a great amount of other matter, which, if not exactly otiose or irrelevant, might run the risk of incurring these terms from a harsh and hasty critic. We do not quarrel with the rather elaborate account of Chambéry "at temp. of tale," as they used to say. But perhaps M. Descotes has been too complaisant in dwelling on the offices which Maistre held, the friends with whom he kept company, and the incidents in which he was or might have been concerned. For instance, it is certainly not impossible that Maistre's membership of the confraternity of Black Penitents, part of whose functions it was to attend criminals on the scaffold, may have counted for something in the genesis of his famous passage on the executioner many years later. But it surely was not necessary to insert that memorable, but also very well known purple or scarlet patch in full once more. Again, it was interesting to recall his close friendship with the Marquis Costa de Beauregard, the "Homme d'Autrefois"; but a note-reference to this very popular biography, which M. Descotes justly praises, would have been enough. However, this kind of composite book is, we believe, not disliked by a generation which unites the stubborn reluctance to read the original works of great authors with the most facile readiness to consume snippets and deceptions of them. M. Descotes has done his own work with much good will and not a little success, and it would be rude to say anything disobliging to him. His supply of exact documentary evidence of births, deaths, and marriages is ample, and will rejoice one kind of reader, while even the kind most opposed to this must take pleasure in the new light cast on the life of a man who was remarkable not merely as an artist, but as a man of business, and in the chance of a considerable part of his letters and books becoming known through this channel to those who would otherwise have been ignorant of them.

THE attractions of Tocqueville's *Souvenirs*, edited by the present Count de Tocqueville, and published by M. Calmann Lévy, are considerable, and of more than one kind; but perhaps the book as a whole will be more valuable as a source to the historian or the essayist than as a pastime to the reader. The period dealt with begins with the Revolution of February and ends with the close of the writer's brief ministry under Louis Napoleon as President—that is to say, it covers about two years. The events of the latter stage, which was very short, are dwelt on with pardonable minuteness, but are not particularly important. The comments on the general political situation after the fall of the July monarchy and the sketch of the terrible

days of June have much more interest, but suffer from the desultory character incident to, and almost inseparable from, notes which form neither a regular diary nor a worked-up survey for publication. Most interesting of all, perhaps, are the views we get of Tocqueville's own character and of his contemporaries and associates as they appeared to him. It cannot be said that these glimpses are wholly amiable or favourable. Tocqueville was far from being a braggart; but he has a curiously persistent habit of giving himself, in a quiet kind of way, the *beau rôle* in most matters; and the rôle which he gives to others is, almost without exception, the reverse of *beau*. Dufaure "avait un esprit un peu sournois." Molé was "full of egotism and ingratitude." Thiers, at a given moment, was "nearly out of his senses," while elsewhere it is observed that to be at once a friend of his and a "galant homme" was almost a miracle. Ampère (Tocqueville said this to the mild *savant* himself, and admits that he was ashamed of it afterwards) judged things like a "badaud de Paris." Lamartine has been severely judged, and perhaps not too severely, by Republicans as well as Royalists; but it was reserved for M. de Tocqueville to say, apparently in cool blood, "Je n'ai jamais connu d'esprit moins sincère, ni qui eût un mépris plus complet pour la vérité." The memory of Blanqui filled our philosopher "with disgust and horror." The late Lord Houghton, though "un garçon d'esprit," "faisait et, ce qui est plus rare, disait beaucoup de bêtises." Montalembert was "hargneux," "outrageant," and "d'une insolence naturelle"; but "il avait bien plus de témérité de langage que de hardiesse de cœur." Lamoricière, though as brave as could be wished, gesticulated and conversed in a "furbond" manner. Falloux, of whom we have been accustomed to hear all men speak well, was "très fourbe et d'une fourberie peu commune." Cormenin was "prodigieusement vaniteux," but would swallow the grossest affronts meekly. In short, we close the book, despite its interest, with an uncomfortable idea that there was only one righteous and intelligent man in France during these two years in the opinion of M. de Tocqueville, and that this great and fortunate person was M. de Tocqueville himself. This impression is not always an unfavourable one when the author of a book treats his subject lightly; but that is scarcely the case here, and the effect is unfortunate. For great as was Tocqueville's competence in theoretical politics (and it appears here almost on every page in valuable though one-sided remarks), it is not certain that his practical mastery of them justified him in condemning everybody else, and still less certain that he had any decided object of policy or statesmanship before him on this occasion.

TRANSLATED recollections are, for what reason we do not quite know, even less satisfactory, as a rule, than other translations. It may be that the reminiscence is so much of a conversational thing; it may be for other reasons. But certainly the *Sixty Years of Recollections* which Mr. Albert D. Vandam has rendered from the French of M. Ernest Legouvé, 2 vols. (Eden, Remington & Co.), are considerably less readable than they were in the original. Mr. Vandam is a practised translator and rather better than the average so, that the fault cannot be altogether his. The fact is that M. Legouvé's gossip, though often about interesting people and not seldom itself interesting, was always somewhat of the small beer order, and small beer does not decant well. He is apt also to interpose critical and other paraphrases and digressions among his reminiscences, and these alternate the small beer with sometimes rather dry bread. However, the book is still readable, even if one does not derive from it any very crisp epigrams or any important new traits for the mental picturing of the persons referred to. Of the stage—and the frequenters of the stage especially—M. Legouvé naturally

has much to tell. Bouilly and Andrieux, Scribe and Béranger, Joanny and Frédéric Lemaitre, Berlioz and Malibran, all figure in these pages, and if the things that are said of them do not make the personages more attractive, the personages give sufficient attraction to the things.

GUIDE-BOOKS.

THE fine weather has naturally brought the guide-books. Mr. Worthy has edited an excellent edition of Black's *Guide to Kent*, a highly convenient handbook. A little more revision and greater precision would still further improve it. It is rather annoying to find a competent antiquary speaking of "Thomas, Lord Fairfax, the head of an ancient Yorkshire family. About 1793 this line of the Fairfaxes became extinct"; and it would have been well to avoid taking Scott's romance for history, and saying that "the English army received the King of England, whose sire they had murdered, on his return from his unjust exile, and here the monarch's hand was rapturously kissed and shaken by grey old Sir Henry Lee of Ditchley."—Messrs. W. & A. K. Johnston have sent us a map of the Lake District, of size convenient for the pocket, but rather too small to be of much avail to the pedestrian. Had the outlying districts been excluded and the scale increased, it might have been really useful.—A *Plan of Vienna*, prepared for the members of the congress of German philologists and school teachers, has reached us from Messrs. Spiers & Co., of that city.—*London in 1893* (Allen & Co.) is a well-known guide. Although it was not opened when the guide was published, Daly's Theatre should have been mentioned.

THE maps of towns in *The Tourist's Atlas Guide to the Continent of Europe* (Philip & Son) may possibly prove useful, but there are too few of them. Madrid is not the only town in Spain. The maps of countries are most of them too small to be of any value.—*The Tourist's Art Guide to Europe*, by Nancy Bell (Philip & Son), attempts to do too much in a brief space.

The United States, with an Excursion into Mexico, is the title of the last addition to the series of guide-books edited by Herr Karl Baedeker (Leipzig, Baedeker; London, Dulau & Co.). The chief works on the subject of a like character are those issued by Messrs. D. Appleton & Co. and by Messrs. Sampson Low; but this new one has many points of superiority over any other guide to the United States. Though every endeavour appears to have been made to ensure accuracy, yet changes which have occurred while the work was printing have affected some of the statements in it. For instance, it is no longer correct to say that the steamers City of New York and City of Paris are the fastest on the Atlantic, the Campania having displayed greater speed than either.

When writing about Denver, the advice is given by the compiler to visit the great smelting works; they have been closed, owing to the panic in the silver market. While other trifling and excusable slips such as these might be noticed, it ought to be added that the information on the whole is trustworthy. The maps are seventeen in number, and excellently executed. There is a long introduction, setting forth the history of the country, its constitution and physical characteristics, each department having been confided to a competent writer; that relating to the constitution and government is from the pen of Mr. Bryce. Nor has the language of the United States been forgotten, a list being given of words and phrases which are not familiar to Englishmen, and are in common use in America. Mr. J. T. Muirhead, the compiler, deserves praise for the great care which he has displayed. He says in the preface that he hopes to be favoured with annotated hotel bills for the improvement of future editions. He must have forgotten that the rule at American hotels is for the

traveller to pay to the clerk the sum which he asks. We are sure, however, that the visitor to the United States who has this guide in his hands will be saved much trouble and worry.

SCHOOL-BOOKS.

History of English. By A. C. Champneys. (Percival & Co.)—The author admits that it is "somewhat daring for an amateur" to write a book such as this, by its title, gives itself out to be; but he thinks he finds justification in his belief that experience as a teacher has qualified him to treat the subject in a way likely to interest and to enlighten the learner. The result is another of the would-be "popular" handbooks, of which one would surmise there were almost enough on this subject in English. Mr. Champneys's exemplar and fountain-head is Prof. Skeat, with whose work and manner he displays a creditable, if somewhat unfortunate acquaintance—unfortunate in so far as that distinguished scholar's methods do somewhat encourage in his disciples the idea that a book on philology or language should be a miscellaneous collection of things not generally known. Mr. Champneys seems to have made no very profound study of his subject, though it is evident that he has read tolerably widely; he does not profess to write for the scholar, and the question for the reviewer is, Will the book be useful in the school-room? We are afraid not: it is too bulky; too crowded with unnecessary detail, vain show of learning, and trivial attempts at discussion; too devoid of arrangement. The treatment of Grimm's Law is so unsatisfactory as to be misleading, and much the same applies to the handling of sound-laws in general. It is far better to banish these things from elementary books than to deal with them superficially. Perhaps the cause of several things we dislike in the book is Mr. Champneys's desire to furnish pleasant and entertaining reading for the young at all times. His enthusiasm is thoroughly commendable, and so is the taste he has displayed in the selection of illustrative extracts.

Macmillan's Elementary Classics. — *Virgil: Aeneid, I.* By T. E. Page. (Macmillan & Co.)—We think Mr. Page's little edition of *Aeneid*, Book I., quite as good as anything that has appeared in the excellent series to which it belongs. The notes are of remarkable accuracy, except when the editor makes a "dead set" at Conington, in which cases he is usually wrong; while he errs with Conington on *nodo* in l. 320: we prefer "in a knot" to "with a knot," i.e. "with a girdle," a not unparalleled use of *nodus* (Mart., vi. 13, 5; Claud., 'Prob. et Olyb. Pan.,' 89).

Un Philosophe sous les Toits. Par E. Souvestre. Edited by H. W. Eve. (Cambridge, Pitt Press.)—Mr. Eve has, as might be expected, produced an excellent edition of Souvestre's celebrated work, or, we should rather say, of portion of it. For some reason no hint is given of the abridgment, so far as we can see. The notes are such as might be expected from a teacher of Mr. Eve's experience, ability, and wide reading. A few trifling slips may be pointed out for correction in a second edition. The *Coup d'État* of the 18th Brumaire did not take place at Saint Cloud, although it was planned there. Madame Campan's memoirs were not in four volumes. It is rather misleading to boys to talk of a "general poor-law" in France, as Mr. Eve does on p. 219.

Longmans' "Ship" Historical Readers: Simple Stories from English History.—Book I. From the Earliest Times to 1485. Book II. From 1485 to the Present Time. Book III. From the Earliest Times to the Norman Conquest. (Longmans & Co.)—Of the great crowd of historical readers that has been put forth during the last few years to meet the requirements of elementary schools and young children, these volumes seem to be among the best

Their "get-up" leaves little to be desired, type, paper, and binding alike being excellent, while the illustrations, many of which have done duty already in Mr. Gardiner's 'Student's History of England,' are of a high order of merit. We like least the occasional coloured illustrations, given, we are told, to "show how much more brightly coloured were the dress and trappings of early days in England than they are in our own day"; but if the young reader takes from them the impression that monks in the days of Gregory the Great wore green robes, or that Charles II. in 1650 was a fair youth with light yellow hair, they will not serve the cause of strict accuracy. The first two books are for very young children, and aim not unsuccessfully at great simplicity. The writer is not given, but a short preface is signed "J. W. A." The writer of book iii., which is in more detail and meant for older children, is Mr. David Salmon, Principal of the Training College at Swansea. What facts are stated are judiciously and accurately put, although the first part begins in such a way as to leave the impression that there are no Celts nowadays in existence in this land, and in describing the Welsh ruler defeated by Edward I. as a "king" makes an unnecessary mistake for the sake of being simple. But the writer is so well up to date that he speaks of Joan "Darc" and the "fight at Senlac," where the famous palisades of Wace and Mr. Freeman figure largely in the account of the battle. We are delighted to find Richard III. described as the wicked uncle, but it is misleading to tell children that a gentleman with such good connexions and high social status as Oliver Cromwell was "simply a plain farmer." And perhaps simplification goes too far when Napoleon I. is regularly spoken of as "Boney." Mr. Salmon's more elaborate work is well up to date, discoursing accurately, yet simply, about "Goidel" and "Brython," and, when retelling the story of Alfred learning to read, putting in a word in season about the mythical element in Affer's "Life of Alfred." Yet the book is quite simple enough to fulfil its purpose. We notice with pleasure that the Welsh side of the history is dealt with adequately and sensibly, though it is going, perhaps, too far to speak of such well-known heroes as Cassivelaunus and Caractacus as "Caswallon" and "Caradoc"; and it is not precise to suggest roundly that Irishmen still speak Irish just as commonly as Welshmen still speak Welsh, to describe Agricola as fighting a battle "at the foot of the Grampians," or to call an Anglo-Saxon king's son "Prince Alfred." Such are the venial errors which alone we can discover in this well-designed reader.

Maria Stuart. Von Friedrich Schiller. Edited by Karl Breul. (Cambridge, Pitt Press.) —Dr. Breul has produced an edition of 'Maria Stuart' which shows plenty of care, and, as might be expected, plenty of reading and learning; but it is too elaborate for schoolboys. Of what possible advantage to them will the footnote on p. xxiv be? The appendixes, too, however excellent in themselves, are out of place in a school-book.

Spenser: The Faerie Queene, Book I. With Introduction and Notes by H. M. Percival. (Macmillan & Co.) —*Bacon: The Advancement of Learning, Book I.* Edited, with Introduction and Notes, by F. G. Selby. (Same publishers.) —Mr. Percival and Mr. Selby are professors at colleges in India, and presumably their editions are intended for Bengalis. The notes are far too minute to be recommended to British schoolboys.

Goethe's Italienische Reise: a Selection. Edited, with Notes, by H. S. Beresford-Webb. (Percival & Co.) —Mr. Beresford-Webb's selections form a nice reading-book, but the notes give rather too much help. The volume has no printer's name; it rather looks as if it were "made in Germany."

The Modern French Class-Book. By Paul Terroux. (Williams & Norgate.) —An elementary little volume, fairly adapted to its purpose of teaching the most ordinary idioms.

The Fourth Book of Virgil's Æneid for Recitation. With an English Version by J. Sargeant. (Westminster, printed for the School.) —Mr. Sargeant's translation is excellent.

OUR LIBRARY TABLE.

A VALUABLE book on *The Labour Movement* from the pen of Mr. L. T. Hobhouse, with a preface by Mr. Haldane, M.P., is published by Mr. Fisher Unwin. It is favourable both to trades unionism and to co-operation, and what are sometimes denounced as the restrictions on liberty of trades unionism are defended by the author on the ground "that a man must put up with some losses and inconveniences for the general good of his neighbours. He is confronted with the authority and power of the judgment of the community as to its own welfare. The community is here not the State, but a body of workers, and its decisions are enforced not by officials in uniform, but by duly appointed committees and officers taken from the ranks of the workers themselves."

A NEW volume of the "Social Questions of To-day" series is *Back to the Land*, by Mr. Harold Moore, published by Messrs. Methuen & Co. This volume deals with labour colonies, with co-operative farms, with the Salvation Army estate, with some colonial settlements of a similar description, and with many practical matters concerning peasant industries.

MESSRS. MELVILLE, MULLEN & SLADE, of Melbourne, publish *Temple and Tomb in India*, by the Hon. Alfred Deakin, being the portions of his letters to the *Melbourne Age* describing India which were not reprinted in England in 'Irrigated India.' The descriptions of Indian scenery and architecture are excellent. The accounts of Brahminism and Buddhism are not scientific, but form pleasant popular reading.

The Irish Element in Medieval Culture. By H. Zimmer. Translated by J. Loring Edmonds. (Putnam's Sons.) —Prof. Zimmer's essay originally appeared in the *Preussische Jahrbücher* for January, 1887, and Miss Edmonds began this translation at the suggestion of the late Mr. John Boyle O'Reilly, a popular American writer on Irish subjects. The essay contains a great number of interesting and little-known facts, but does not profess to be more than a popular summary of its subject. Under the Merovingians and under the Carlovingians many Irish ecclesiastics taught and wrote in France and Germany. Among these the famous Johannes Scotus Erigena is best known. His contemporary Sedulius Scotus was also an industrious scholar:—

"As we learn from one of his poems, he reached the cathedral chapter house, at Liège, one intensely cold day, through deep snow drifts, exhausted by hunger and fatigue, and was warmly welcomed on account of his classical attainments. He was employed there as teacher from 840 to 860, and soon after died at Milan. He was proficient in mythology and ancient history, a finished Latin scholar, and familiar with Greek. Beside commentaries on the Holy Scriptures and grammatical treatises, which were a necessary part of the education of every scholar of that time, he composed numerous poems, for special occasions, addressed to Charles the Bald, whose praises he sang when that monarch visited Liège, drawn thither by the literary fame of its monastery. A comic poem is also attributed to Sedulius. A bishop had presented him with a sheep. A thief stole it, and, being chased by dogs, dropped his prey, which naturally was seized upon by the dogs. The victim's heroic resistance against terrible odds is graphically described by the bard."

Numerous Irish manuscripts to be found abroad are mentioned, and the essay, without being at all profound, is full of useful suggestions for research.

THOUGH the brotherhood of sportsmen is undoubted, and their indulgence to sporting literature is acknowledged, we question whether the latter can be extended to *Leaves from a Sportsman's Diary*, by Parker Gillmore (Allen & Co.). A few of the stories are sufficiently interesting to warrant publication, such as 'The Ferocity of Eagles,' 'The Eagle's Boldness,' and 'Giraffe-hunting in Africa'; others are perhaps good enough to be told in the smoking-room of a shooting lodge to a company weather-bound and uncritical; whilst the greater number seem to us, we regret to say, to be mere book-making of a poor class. The complacency with which the doings of the author are described, and the assurance with which he counsels moderation in slaughter (his own usual bags in America being "eight to ten dozen snipe with several duck," and on one occasion reaching 147 snipe, 11 duck, 2 curlews, 2 geese), do not tend to allay the irritation caused by numerous errors and by his considerable aptitude for writing slipshod English.

MR. LANG, in his clever preface to the Border edition of the *Monastery* (Nimmo), admits the inferiority of that novel to most of Scott's. What Mr. Lang says on the subject is excellent and judicious criticism. Mr. Gordon Browne illustrates these volumes with much cleverness, and also the Dryburgh edition of *Ivanhoe* which Messrs. Black have sent us.

THE most welcome of the new editions on our table is the first volume of a reprint of Mr. Gardiner's masterly *History of the Great Civil War*, which Messrs. Longman have brought out uniform with the compact issue in ten volumes of his 'History of England from the Accession of James I.'

MESSRS. GRIFFITH & FARRAN have sent us new editions of Mrs. Francis's novel, *Whither?* of *A Covenant with the Dead*, by Clara Lemore; and *The Risen Dead*, by Miss F. Marryat; while Messrs. Sampson Low & Co. have forwarded a neat reprint of *The Trumpet Major*, Mr. Hardy's admirable story, and another instalment of their pleasant reissue of Mr. Black's novels, *The Wise Women of Inverness*.

We have on our table *Socialism and the American Spirit*, by N. P. Gilman (Macmillan), —*Transactions of the English Goethe Society*, Vol. VII., edited by E. Oswald (Nutt), —*The Organization and Tactical Use of Cavalry, Artillery, and Infantry*, by Col. Harvey (Gale & Polden), —*Prisoners and Paupers*, by H. M. Boies (Putnam), —*Essays on Rural Hygiene*, by G. V. Poore, M.D. (Longmans), —*The Farrier*, by Major T. Fisher (Bentley), —*Birds of the Bible*, by M. M. W. Fothergill (Digby & Long), —*A Dictionary of Musical Biography*, by the Rev. J. T. Lawrence (Simpkin), —*The Amateur Actor's Dramatic Handbook and Guide*, by H. Moscrop (Bury, Crompton), —*Catherine Esmere's Widowhood*, by E. Chabot (Siegle), —*A Century's Sensations*, by W. Sapte, jun. (Routledge), —*An Artist in Crime*, by R. Ottolengui (Putnam), —*For Mrs. Grundy's Sake*, by M. I. Douglas (Digby & Long), —*Heroic Happenings*, by E. S. Brooks (Putnam), —*Grave Lady Jane*, by Florence Warden (White), —*Selections from Songs of a Bayadere*, by E. Douglas (Dundee, Mathew), —*Molière's Les Femmes Savantes*, edited by G. H. Clarke (Williams & Norgate), —*The Conquest of Mexico and Peru*, by K. Cornwallis (New York, 'Daily Investigator' Office), —*Amiad and the Fair Lady, Poems*, by J. C. Kenworthy (Sonnenchein), —*Songs of Freedom*, edited by H. S. Salt (Scott), —*Red Leaves and Roses*, by M. Cavein (Putnam), —*Bunyan Characters*, by A. Whyte, D. D. (Oliphant, Anderson & Ferrier), —*The Old Testament and the New Criticism*, by A. Blomfield, D. D. (Stock), —*Atlantis und das Volk der Atlanten*, by A. F. R. Knötel (Leipzig, Grunow). Among New Editions we have *An Introduction to the Study of Dante*, by J. A. Symonds (Black), —*German Reading Book*, by A. Möller

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(Williams & Norgate), — *Moffatt's Geography of Asia*, edited by T. Page and the Rev. E. Hammonds (Moffatt & Paige), — *Wherstead: some Materials for its History*, by F. B. Zincke (Simpkin), — *Poultry for the Table and Market versus Fancy Fowls*, revised by W. B. Tegetmeier (Cox), — *Signalling Regulations*, compiled by Sergeant-Major F. W. Sibbald (Gale & Polden), — *Ibsen's Nora*, translated by H. F. Lord (Griffith & Farran), — and *Isaac Eller's Money*, by Mrs. A. Dean (Fisher Unwin).

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MIDSHIPMAN LANYON.

JUNE 22ND, 1893.

"Midshipman Lanyon refused to leave the admiral and perished." — *Times*, June 30th, 1893.

PROUD are our tears who see thee dauntless stand,
Watching the great bows dip, the stern uprear,
Beside thy chief, whose hope was still to steer,
Though Fate had said, "Ye shall not win the land!"

What joy was thine to answer each command
From him calamity had made more dear,
Save that which bade thee part when Death drew near,
Till Tryon sank with Lanyon at his hand!

Death only and doom are sure: they come, they rend,

But still the fight we make can crown us great:
Life hath no joy like his who fights with Fate
Shoulder to shoulder with a stricken friend:
Proud are our tears for thee, most fortunate,
Whose day, so brief, had such a golden end.

THEODORE WATTS.

THE OPENING LINES OF CHAUCER'S PROLOGUE.

In the Oxford edition of Chaucer's Prologue, &c., I have called attention to a passage in Vincent of Beauvais which bears some resemblance to the famous opening lines of our English poet's Prologue.

However, I think there is a still more striking resemblance to the beginning of book iv. of Guido delle Colonne's 'Historia Troiana.' I cite the passage as a literary curiosity, omitting some superfluous phrases. It is copied from the Cambridge MS. Mm. v. 14.

"Tempus erat quo sol matutinus sub obliqui zodiaci circulo cursum suum sub signo iam intrauerat Arietis..... celebratur equinoxium primi veris; tunc cum incipit tempus blandiri mortalibus in aeri serenitate intentis; tunc cum dissoluti ymbribus Zephiri flantes molliciter [sic] crispant aquas..... tunc cum ad summates arborum et ramorum humiditates ex terra gremio exemplantes extollunt in eis, quare insultant semina, crescent segetes, virant prata, variorum colorum floribus illustrata; tunc cum ornatur terra graminibus, cantant volucres, et in dulci armonie modulamine citharizant. Tunc quasi medium mense Aprilis effluxerat," &c.

When Lydgate, in his 'Siege of Troye,' came to this passage, at the beginning of his eighth chapter, he must have been struck with its resemblance to Chaucer. Hence his characteristic treatment of it in his translation, which is as follows:—

Whan that the sote stormes of Apryll[e]
Unto the roote full lowe gan destille
His lusty licour with many hollem houre
To reye the vertue hygh vpon the floure;
And Phebus was ascending in his sphere,
And on the breste[cl] smote his beames cleare
Of the Ram, full colerike at all.....
And Zephirus with swete brethe and smotte
The tendre braunches empynthe and doth spryng, &c.

WALTER W. SKEAT.

HOGG'S 'LIFE OF BURNS.'

Helensburgh, N.B., July 1, 1893.

It is very good of Mr. Robertson to emphasize what has been shown to be true, and it would be still better if he would proceed to extinguish what is erroneous. 'Whistle Binkie,' published by David Robertson in 1853, contained the statement, regarding Hogg and Motherwell's 'Burns,' that Motherwell "contributed the principal part of the biography, with copious notes." That assertion is repeated verbatim in the editions of the work published respectively in 1878 and 1890 by David Robertson & Co. In these circumstances, probably the best abused man in the matter is the industrious and learned compiler, whom Mr. Robertson has been allowing to go sounding on, a dim and perilous way. One's sympathies

go out towards him, and even if an apology were tendered for his wounded feelings, it would hardly seem inappropriate.

THOMAS BAYNE.

'LAVENGRO.'

THE reappearance of George Borrow's notable book has revived a feeling of self-reproach which I have frequently been troubled by during the last ten or twelve years; indeed, as often as the name of Borrow has been mentioned in my presence or has been alluded to in the newspapers.

It happens that I have had opportunities for collecting some scraps of information regarding his early life which are now probably known only to myself or the very few survivors who, at various times, have been my informants; and though I have not as much to tell as I could wish, yet I have long felt that such reminiscences as I have gleaned of so unique a personage ought not to die with me; and I cannot but feel somewhat ashamed that I have kept them so long to myself, instead of, as I ought to have done, giving them to the world long ago.

But in my case there is something else to be ashamed of, and that is that I never saw Borrow. When I was a mere schoolboy I was a devourer of his books, which exercised an influence over my imagination by day and night almost terrible. When I went up to Cambridge I found some few young enthusiasts who were almost as mad as myself in their unbounded admiration of the man and his work.

Among those friends were two who, I believe, are still alive, and who about the year 1846 set out, without telling me of their intention, on a pilgrimage to Oulton to see George Borrow in the flesh. In those days the journey was not an inconsiderable one; and though my friends must have known that I would have given my ears to be of the party, I suppose they kept their project to themselves for reasons of their own. Two, they say, are company and three are none; two men could ride in a gig for sixty miles without much difficulty, and an odd man often spoils sport. At any rate, they left me out, and one day they came back full of malignant pride and joy and exultation, and they flourished their information before me with boastings and laughter at my ferocious jealousy; for they had seen, and talked with, and eaten and drunk with, and sat at the feet of the veritable George Borrow, and had grasped his mighty hand. To me it was too provoking. But what had they to tell?

They found him at Oulton, living, as they affirmed, in a house which belonged to Mrs. Borrow and which her first husband had left her. The household consisted of himself, his wife, and his wife's daughter; and among his other amusements he employed himself in training some young horses to follow him about like dogs and come at the call of his whistle. As my two friends were talking with him Borrow sounded his whistle in a paddock near the house, which, if I remember rightly, was surrounded by a low wall. Immediately two beautiful horses came bounding over the fence and trotted up to their master. One put his nose into Borrow's outstretched hand and the other kept snuffing at his pockets in expectation of the usual bribe for confidence and good behaviour. Borrow could not but be flattered by the young Cambridge men paying him the frank homage they offered, and he treated them with the robust and cordial hospitality characteristic of the man. One or two things they learnt which I do not feel at liberty to repeat. The gossip and hearsay of more than forty years ago may as well pass away into oblivion.

In 1859 I was elected to the head-mastership of King Edward's School, Norwich. I soon learnt that Borrow had been a boy there for at least two or three years, and a great many mythical stories were current, which were repeated to me

with more or less credulity on the part of the narrators. Even at that time gipsy tents were always to be found on Mousehold Heath, at the outskirts of Norwich, on the other side of the river, and encampments of some size might have been seen as late as twenty years ago. The tradition was that George Borrow was always consorting with the gypsies. There was a story that he had once dyed his face with walnut-juice, and that on his appearing before the head master (Rev. Edward Valpy, of Greek Testament notoriety) to say a lesson, Valpy stared at him, and asked gravely, "Borrow! are you suffering from jaundice, or is it only dirt?"

Another tradition was that he disappeared from school one day and never showed up again. It was added that he was always short of money, but never without a large knife, and it was darkly hinted that he had run away with nothing but a knife to support himself on! That he ran away from school is clearly nonsense, for he was articled to a solicitor in Norwich about 1819, when he was little more than sixteen years old.

In 1859 there were many men still living who had been at the school with Borrow: Sir James Brooke, Rajah of Sarawak; Mr. R. N. Bacon, the proprietor of the *Norwich Mercury*; Sir Archdale Wilson, who recovered Delhi after the Indian Mutiny; Mr. John Longe, of Spixworth Park; Mr. John Gunn, some time Rector of Irstead; and several others, every one of whom has now passed away. I believe the only man now alive who was at the school with Borrow is the Rev. James Martineau. In a letter which he wrote to me four or five years ago he mentioned Borrow as one of his distinguished schoolfellows whom he remembered. From the rest I learnt very little. In those days there were a certain number of "free boys" at the school, and I suspect that Borrow must have been one of these, and that he was rather looked down upon by the boys who were boarders in the school-house. I gathered, however, that he was very shy and taciturn, and looked upon as an eccentric lad. He never reached the sixth form, and, as often happens with boys of a self-contained and reserved temperament, he was regarded as indolent and stupid.

When Mr. Gunn resigned his living, and came to reside in Norwich, about the year 1870, Borrow used occasionally to come in and sit with him. Mr. Gunn promised that he would send for me some day when Borrow paid him a visit, but he never did so; and when I reminded him of his promise, he excused himself by saying that Borrow had become so morbidly shy that he (Gunn) shrank from introducing me to him. I think there must have been some truth in this, for I was deterred from going to Oulton to see him by hearing from others that he would be just as likely as not to resent the visit as an intrusion. So it came about that I let the years pass, and never did summon up courage to call upon a man whom I had a strong desire to know even from my boyhood, and, as I have already said, I can never think of how I let my opportunities slip away without vexation.

When I came into residence at Scarning, in 1880, I again found myself in the neighbourhood of some few who had scraps of gossip about Borrow. A distant cousin of his, who bore the same maiden name (Parfment) as Borrow's mother, is still living in this parish, and the old clerk at Dereham professed to remember him when "his father used to have to do with the recruiting hereabouts." Borrow had some happy memories of Dereham—it is the "pretty D." of "Lavengro" (chap. iii.). The "Lady Bountiful" of whom he speaks was the widow of Sir John Fenn, the editor of the "Paston Letters." "England's sweetest and most pious bard" was Cowper, who was buried in Dereham Church in April, 1800, three years before Borrow was born. The funeral took place at night, by torchlight, and the late Mr.

Barry Girling, of the Heath, near Dereham, who died at ninety-three in 1880, distinctly remembered the impressive ceremony, and spoke to me about it. The parish clerk at Dereham in Borrow's days did actually bear the name of Philoh, and there were three generations of Philohs who officiated in that capacity; the last of them died, at a great age and blind, only a year or two ago.

Borrow has described Norwich as it was in the fourteenth chapter of "Lavengro." The sketch is not too faithful. In the sixteenth chapter is an attempt to describe Tombland Fair. Erratic as his habits may have been at times, it is certain that he must have remained at Norwich for some years, whether he served out his articles there or not. He was twenty-two when he published his "Romantic Ballads from the Danish." The book was printed by Simon Wilkins, at Norwich; a hundred and sixty copies at half a guinea each were subscribed for; and the list of subscribers included some remarkable names: among them were Bishop Bathurst, Sir John Bowring (as he afterwards became), Thomas Campbell the poet, the painters Stark, Vincent, and the luckless B. R. Haydon, Sir James Smith, and Miss Anna Gurney, who had published her translation of the "Anglo-Saxon Chronicle," I think in 1823.

It is evident that Borrow must have had many warm friends in Norwich, and the "Romantic Ballads" must have brought him in a very respectable sum after paying all the expenses of publication. I am under the impression that Thurtell, who was hung for murder about 1828, exercised a certain attractive fascination upon Borrow for a time. If I mistake not, Thurtell's father (who, by the way, was a subscriber to the "Romantic Ballads") was actually Mayor of Norwich the very year when his son's dreadful crime was committed; and Borrow mentions him at least once by name in one of his books. I have a faint recollection of the late Mr. Banister, who was "usher" of Norwich School at the beginning of the century, telling me that one of Borrow's characters, though I forget which, was meant for Thurtell, and that Borrow used to say that it was a shame to hang such a man, adding, "Why, when his neck broke it went off like a pistol!" Thurtell's wonderful physique, his considerable intellectual power, and his immeasurably reckless audacity may possibly have appealed to the romantic side of Borrow's temperament. At least two of Thurtell's brothers were alive and prowling about in a vagabond sort of way in the neighbourhood of Norwich twenty years ago. I have seen and spoken with one of them. He had been a man of vast strength, but he had a hang-dog, shrinking air, and I think he died in the workhouse. I do not for a moment mean to imply that Borrow had any dealings with Thurtell that were at all to his discredit. The remarkable characteristic of Borrow through all his varied career was that he could mix with all sorts of company and yet hold himself aloof from the vicious and depraved. He could touch pitch and not be defiled—walk through the fire and not be burned. Woe to the weak and half-hearted who shall try to pass through such ordeals as George Borrow endured! It is not every one who can draw Ulysses's bow.

AUGUSTUS JESSOPP.

Literary Gossip.

The forthcoming number of the *Quarterly Review* will contain an article on the battle of Hastings, carrying further still the criticism of Mr. Freeman's narrative which attracted so much attention last year, and disposing of Mr. Archer's reply in the *Contemporary Review*, which has already formed the subject of some controversy in our columns.

"SIDONIA THE SORCERESS," announced as being nearly ready for publication by the Kelmscott Press, was a favourite with the more literary among the Pre-Raphaelites in the earlier days of the movement, and gave rise among other things to the beautiful water-colour drawings of Sidonia von Bork and Clara von Dewitz, with which the public this year made acquaintance when Mr. Burne-Jones exhibited his collected works. It was written in the early part of the century by William Meinhold, a Lutheran minister, dwelling in the island of Rugen, off the coast of Pomerania—a man so steeped in the history and social life of his country in the latter half of the fifteenth and beginning of the sixteenth century that he might almost be said to have lived in the time of which he wrote. The result was the production of "The Amber Witch" and "Sidonia the Sorceress." Of these Mr. William Morris has lately said that

"both are almost faultless reproductions of the life of the past, but in my judgment 'Sidonia' is specially so: not mere antiquarian studies, but presentations of events, often tragic, the actors in which are really alive, though under conditions so different from those of the present day. In short, 'Sidonia' is a masterpiece of its kind, and without a rival of its kind."

In giving tangible expression to his admiration Mr. Morris has used Lady Wilde's translation, which was that through which he and his friends made acquaintance with Meinhold's genius, and which he has himself declared to be "a good, simple, and sympathetic one."

At a general meeting of the new society for publishing naval MSS., &c., held on Tuesday last, it was resolved that the name of the society should be "The Navy Records Society," and its objects were defined to be, first, the editing and publication of manuscripts illustrating the history, administration, organization, or social life of the navy; second, the reprinting of rare or generally inaccessible books of naval interest; third, the publication of translations of similar manuscripts or works in foreign languages. The annual subscription was fixed at one guinea, that paid by members now joining freeing them to the end of 1894; and the following officers and Council were elected: President, Earl Spencer, K.G.; Vice-Presidents, Lord George Hamilton, Admiral Sir R. Vesey Hamilton, K.C.B., the Marquis of Lothian, K.T., and Prof. J. R. Seeley; Secretary, Prof. J. K. Laughton; Treasurer, Mr. H. F. R. Yorke; Councillors, Prince Louis of Battenberg, G.C.B., the Lord Provost of Glasgow, Mr. Walter Besant, Hon. T. A. Brassey, Rear-Admiral Bridge, Mr. Oscar Browning, Prof. Montagu Burrows, Rev. H. Montagu Butler, D.D. (Master of Trinity College, Cambridge), Lieut.-General Sir Andrew Clarke, K.C.M.G., Vice-Admiral Colomb, Admiral Sir Edward Fanshawe, G.C.B., Mr. C. H. Firth, Dr. R. Garnett, Major-General Geary, C.B., Mr. David Hannay, Mr. Sidney Lee, Rear-Admiral Sir Lambton Loraine, Bart., Sir A. C. Lyall, K.C.B., Mr. Clements R. Markham, C.B., Capt. S. P. Oliver, R.A., Commander C. N. Robinson, R.N., Mr. J. R. Thursfield, Capt. W. J. L. Wharton, R.N., and Capt. S. Eardley Wilmot, R.N.

By arrangement with Miss Olive Schreiner, "The Story of an African Farm" will in

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future be published by Messrs. Hutchinson & Co., who are preparing for issue an improved edition from new type. It is hoped that Miss Schreiner may have a new book ready for the autumn.

Mr. T. FISHER UNWIN is going to publish an English edition of the 'Memoirs of Bronson Alcott,' by Mr. Frank Sanborn and Dr. W. T. Harris. In these pages it is shown that the series of stories by Miss Louisa Alcott are even more biographical than is generally supposed.

The forthcoming number of the *English Historical Review* will contain articles on 'The Taxes of the Papal Penitentiary,' by Mr. Henry C. Lea, the historian of 'The Inquisition of the Middle Ages'; 'The Spanish Armada and the Ottoman Porte,' by Mr. Edwin Pears; 'The Royal Navy under Charles I,' by Mr. M. Oppenheim; and 'Anton Gindely,' by Principal A. W. Ward. Mr. C. H. Firth also contributes documents relating to 'Cromwell and the Expulsion of the Long Parliament.'

Most people will regret that Mr. Rassam ever went into the law courts against Dr. Budge, and few will think that the latter has been otherwise than hardly treated. Dr. Budge's zeal no doubt led him into accepting hastily statements which were untrue because they seemed to him to account for the poor results obtained by the Museum from the excavations at Abu Habbah. But it is to be remembered that when he first repeated these statements Sir H. Layard was the only person present who was not an official of the Museum; and on the second occasion, when he called on Sir H. Layard he had been directed by his official chief to tell Sir Henry all he knew. It was evident, therefore, that he had no malice against Mr. Rassam, nor any idea except that of promoting the interests of the Museum. Dr. Budge has done much good work for the Museum, both by his labours in Bloomsbury and his visits to the East. Nor have his services been confined to Egyptology, as it was he who secured the papyrus containing the 'Constitution of Athens' and the other papyri which have lately increased our knowledge of Greek literature. It is to be hoped he may not be left to bear the heavy expenses of a trial in which the administration of the Museum was the real object of attack.

The biennial prize of 20,000 gs., which is this time in the gift of the Académie des Inscriptions et de Belles-Lettres, has been awarded, after a sharp contest, to M. James Darmesteter for his work on the 'Zend-avesta.'

A BUST of M. Fustel de Coulanges has been unveiled in the École Normale at Paris.

THE Parliamentary Papers of the week include Report of the Intermediate Education Board, Ireland, 1892 (4d.); Return showing Number of Monastic Schools in Ireland under the Board of Education, &c. (2d.); and a Statute made 8th of March, 1893, by the Governing Body of University College, Oxford (2d.).

SCIENCE

Electrical Papers. By Oliver Heaviside. 2 vols. (Macmillan & Co.)

THE author of these papers is well known as one of the leading exponents of Maxwell's electro-magnetic theories, which his papers in the *Electrician* and other journals have done much to develop and apply to the practical uses of to-day.

A few of the papers date from 1872 and 1873; but the majority were published from 1882 onward. They cover an exceedingly wide field. The earliest are devoted to mathematical calculations connected with telegraphy. Then follows a systematic treatise on the relations between magnetic force and electric current, beginning with an exposition of the peculiar branch of mathematics which is appropriate for setting forth these relations. Some seventy pages are devoted to a discussion on the energy of the electric current, in which Ohm's law, thermo-electricity, and contact electricity receive careful attention. To these succeed sixty pages on the induction of currents in cores. The last hundred and thirty pages of the first volume contain a sketch of Maxwell's views on the nature of electro-magnetic action as depending on stresses and displacements in a medium. At the beginning of vol. ii. we have a specification of a system of notation employed by the author in discussions relating to vectors. It is devised with the view of obtaining some of the advantages of quaternions without the labour of mastering quaternion analysis. As used by the author it may be regarded as consisting of conventional abbreviations for certain formulae of frequent occurrence in connexion with vectors; but the admirers of Hamilton's beautifully consistent system will wish that Mr. Heaviside had either used Hamilton's symbols in Hamilton's sense, or kept clear of them altogether and devised fresh symbols of his own, so as not to introduce ambiguity in the meaning of well-established notation.

The greater part of vol. ii. is occupied with highly elaborate mathematical investigations relating to such subjects as electro-magnetic waves, the propagation of electro-magnetic induction, the self-induction of wires, and the forces, stresses, and fluxes of energy in the electro-magnetic field.

The author claims that his papers on the propagation of variations of current along wires contain the earliest statement of the now well-known fact that in the case of very rapid alternations the current is practically confined to the surface. In a paper of date January, 1885, he says:—

"Since, on starting a current, the energy reaches the wire from the medium without, it may be expected that the electric current in the wire is first set up in the outer part, and takes time to penetrate to the middle. This I have verified by investigating some special cases."

Several valuable suggestions are thrown out on nomenclature, some of which, for example the terms *impedance* and *reluctance*, have since been adopted by authority. Considerable attention is also paid to the choice of units, and it is strongly urged that the unit of magnetic quantity ought to be so changed as to make the flux through a closed surface equal to the included quantity of magnetism, instead of to the product of this quantity by 4π .

Thickly scattered among the severely technical matter which forms the bulk of the book, there is much vigorous writing which the non-mathematician can appreciate, and which is not the less philosophical because it is homely and direct. Take for example the following criticism on Lord Kelvin's contact theory:—

"The fact is, that the air outside zinc is at a different potential from that in the air outside copper when the two metals are in contact. The conclusion, quite distinct from the fact, is that the difference of potential is produced by an impressed force at the metallic junction, which makes the zinc and copper be at different potentials, with the further result that the E.M.F. of a battery is outside it. Nor can we clear up the matter by defining the potential of a conductor as the potential somewhere else (itself a paradox, which I learn, with great surprise, has always been taught by Sir W. Thomson), namely, in the air outside it. This makes the zinc and copper be at different potentials, because the air potentials are different, and necessitates an impressed force at the junction of the metals. It is the same case, slightly differently expressed. Such was the extent of my respect, almost amounting to veneration, for Sir W. Thomson's opinions, on account of his invaluable labours in science, inexhaustible fertility, and immense go, that I made the most strenuous efforts to understand the incomprehensible, impelled thereto also by a feeling that it might be prejudice on my own part that made it incomprehensible. But, failing to understand it, I finally gave it up, and evolved the views explained in the article hereafter quoted out of my own inner consciousness, and of course felt immensely relieved in my mind at once.....I am inclined to confidently believe that the mere statement that the E.M.F. of a voltaic cell is not at the place where the energy transformation which keeps up the current occurs, is in itself sufficient, when rightly understood, to fully discredit any theory which necessitates that statement, when the matter is viewed generally from the modern dynamical standpoint. All the physical sciences are bound to become branches of dynamics in course of time, and anything contradicting the principles of dynamics should be unhesitatingly rejected. Without having made an exhaustive study of dynamics, I have yet managed to come to the conclusion that a force cannot act where it is not—meaning by acting, the doing of work. If the doing of work at one place involves the doing of work at another, the force doing the work at the second place is there, not at the first place.....If the Volta-force experiments were twenty times as difficult to explain as they have been considered to be, I do not see that there would be any sound reason for not concluding, or rather taking it for granted, quite apart from the Volta-force phenomena, that in a voltaic circuit, where we know that there is a transformation of energy going on, which accounts for the Joule heat in the circuit, the impressed force is exactly where an ignorant man would suppose it to be, namely, in the cell itself. If it be not in the cell that energy is taken in by the current (to use an expression which should not be understood literally), but at an external junction, where there is no appreciable change occurring, it would follow that the energy of the chemical combination taking place in the cell did not result in an impressed force there, but first passed out of the battery to the junction, and was there taken in by the current. It must go to the junction first, to account for no change occurring there, and in the passage it must not act on the electro-magnetic medium, for that would mean impressed force in the cell. But no one would wish to believe in this roundabout process."

Lockwood's Dictionary of Mechanical Engineering Terms. Edited by a Foreman Pattern-Maker. (Crosby Lockwood & Son.) — The object of this book is to furnish to persons engaged in the various departments of a factory or workshop a ready means of ascertaining or verifying the meaning of terms used outside their special department, which, consequently, may be unfamiliar to them. It is also designed to be a guide to engineering students and amateurs in reading technical journals and books. The author's long practical acquaintance with the factory, and his position as a foreman, have afforded him special qualifications for such a task ; and the great variety of technical terms embraced within the compass of the dictionary testifies to the practical value of such a book. The definitions and descriptions are simple, clear, and concise ; and within the limits of his experience the author is evidently quite competent guide. It is only when he steps outside his special province that the descriptions exhibit some want of accuracy or completeness. Thus, for instance, a flat-bottomed rail is never wedged into a chair ; it is not correct to talk of the "gauge" of permanent way ; and the term "permanent way" includes the ballast as well as the sleepers, rails, and fastenings. Steel has been used, as well as iron and wood, for sleepers ; and "crossings" imply something more than merely the gaps left in the rails for a cross-over road. Coupled wheels are adopted for locomotives, not to ensure uniform running, but in order to extend the force of traction, due to adhesion, from the driving wheels to the other wheels, and thus utilize the whole weight of the locomotive for drawing along a train. A dead load does not necessarily impose a smaller strain on structures than a live load or rolling load, but as it is invariable it can be more accurately estimated. The radius of a circle is any straight line from the centre to the circumference, the addition of the words "along the shortest possible distance" being superfluous and misleading. The foci of an ellipse are not correctly defined as "the centres from which the end curves of elliptical figures are struck" ; but they are two points on the major axis, the distances from which to any point on the curve are together equal to the major axis, and therefore constant for any given ellipse. In the case of *accumulator* the author has endeavoured to describe a machine with which he is imperfectly acquainted. The accumulator consists of a large vertical pipe, into which water is pumped, and is maintained at a uniform pressure by a piston loaded with a large weighted cylinder encircling the pipe, and rising or falling as the water is pumped in, or drawn off for supplying power to hydraulic machines. The description given of the well-known Clarke's process for softening water is hardly clear enough for the uninitiated. The process derives its value from the solubility of bicarbonate of lime, often found in water, and the insolubility of carbonate of lime, into which the bicarbonate is converted by simply adding lime water, thus precipitating the lime as carbonate. Under "thermometer" the author refers to the different scales of the Fahrenheit, Centigrade, and Reaumer thermometers, but omits to state that the degrees mentioned relate to the freezing and boiling points of water. Moreover, it is hardly correct to say that the "Fahrenheit scale reckons from 32° to 212° ; Centigrade, from 0° to 100° ; Reaumer, 0° to 80°." Lower and higher temperatures may be recorded by all these thermometers ; though Fahrenheit fell into the error of supposing that the lowest limit of temperature was reached by a mixture of snow and salt, at which, accordingly, he placed his zero. These deficiencies in an otherwise valuable dictionary might have been avoided, either by keeping it strictly within the limits of terms in common use in the workshop, or by seeking qualified assistance, especially for the issue of a second edition. Additions have been made to the first edition

in the unsatisfactory form of an appendix ; and it is to be hoped that in the event of a third edition being required, a most careful revision will be undertaken, and all additions incorporated in the dictionary itself, thus dispensing with the trouble of double search.

A System of Mineralogy. By Prof. Edward Salisbury Dana. (Kegan Paul & Co.) — The fifth edition of this work was brought out by Prof. J. Dwight Dana in 1868. In the interval between the appearance of the fifth and of the present edition "the science of mineralogy has made very rapid progress," and the volume now edited by Prof. Edward Salisbury Dana is in consequence very much larger than the preceding one : it contains about three hundred additional pages, and the pages themselves are enlarged. The arrangement adopted is similar to that of the last edition. The first fifty or sixty pages are devoted to introductory matter—physical, chemical, crystallographical, &c. ; and the remainder consists of descriptive mineralogy, in which more than eight hundred individual minerals are described in detail. Hydrocarbon compounds are not strictly within the scope of mineralogy ; but it is a convenience to have them treated in the same volume as undoubted mineralogical species, and in this edition a very useful supplement is devoted to their consideration. In crystallography Prof. Dana gives the preference to the system elaborated by the late Prof. W. H. Miller, of Cambridge, modified so far as rhombohedral crystals are concerned by M. Bravais ; but Naumann's symbols are also given. It would have been undoubtedly advantageous if the editor had been able to devote more space to crystallography and kindred introductory matters. As it is, the leading principles of crystallography are stated, and references are freely given to authors who treat the branches of this department of mineralogy in greater detail. Dana's "System of Mineralogy" is a book of reference rather than a student's text-book, and the extreme brevity of the sections devoted to introductory physics and chemistry can hardly be considered a serious defect in a work of the kind. But in the interest of students it is very desirable that some competent English mineralogist would write a well-balanced text-book in which crystallography should be adequately and comprehensively treated. The descriptive chapters in the volume bring the science up to the present date. The descriptions are clearly given, and, so far as we have been able to judge, they are accurate and fairly full. Prof. Dana supplies an immense amount of information about localities and the like ; the lists of American localities, however, are much fuller than those of European ones. His index is carefully and accurately arranged, and his bibliographical references are exhaustive. Indeed, little or nothing is omitted which can make the present volume really useful to mineralogists, theoretical or practical.

Practical Physics: an Introductory Handbook for the Physical Laboratory. By W. F. Barrett, M.R.I.A., and W. Brown. Part I. (Percival & Co.) — This is the first instalment of a handbook for beginners in physical measurement. The practical part of it begins with the second chapter, which treats of such subjects as the measurement of lengths by compasses, calipers verniers, and micrometers ; the measurement of heights by the cathetometer, of angles by the sextant, of areas by Amsler's planimeter, of volumes by weighing in water, and the plotting of results on cross-ruled paper. Chap. iii. is very short, and treats of the chronograph and observations of the time of vibration of a pendulum. Chap. iv. is devoted to weighing and to various methods of determining specific gravities. Chap. v. treats of the barometer and other instruments for measuring fluid pressure, including the M'Leod gauge. Chap. vi. explains the use of dynamometers for measuring

force and rate of working, experiments on gravity with Atwood's machine and pendulums, and on the velocity of a bullet by the ballistic pendulum. Chaps. vii. and viii. are devoted to the elasticity of solids and to friction. Chap. ix. treats of Oersted's piezometer and the velocity of efflux of liquids ; chap. x. of the viscosity of liquids, as measured by efflux through long narrow tubes and by other methods, of the viscosity of gases, the diffusion of gases and liquids, osmosis, surface-tension, and capillary elevation. The appendix contains proofs of some of the formulae which have been employed, and descriptions of a few modern instruments which are, as yet, but little known. One of these consists of an arrangement for suspending a nearly horizontal rod by two threads, in such a manner that it is free to rotate about the line which joins the two points of suspension. This line is very nearly vertical, and its small deviations from the vertical are indicated by the motion of the rod, which tends to place itself so that its centre of gravity is in the same vertical plane with this line. If adjusted to be in neutral equilibrium when standing on a level surface, it is an extremely sensitive detector of deviations from horizontality. Another novelty is Joly's mercury-glycerine barometer, in which a column of mercury, with a vacuum above it and glycerine below it, is sustained by atmospheric pressure, with the aid of a freely moving plug of cylindrical form, rather smaller than the tube and surrounded by glycerine. It can be carried about with the lower end open, on the same principle as a pipette. When used as a barometer, its lower end must be immersed in a cistern of glycerine, and its oscillations will be of the same magnitude as those of a glycerine barometer. We notice a few weak points. The explanation of the correction of the barometer for temperature is far from clear, and contains some mistakes. In the examples on the sextant the fact is overlooked that parallax vitiates its indications in the case of near objects. On the whole, the book will be found decidedly useful for elementary work, especially chaps. ii. to v. It is more readable, and less tediously minute, than most of the books at present available for the same purpose, and the diagrams are exceedingly clear.

Astronomy for Every-Day Readers. By B. J. Hopkins, F.R.A.S. (Philip & Son.) — The object of this little work is stated in the preface to be to "explain, in as accurate and interesting a manner as possible, such of the phenomena of the heavens as should be known to every intelligent person." The successive chapters treat of "day and night, the phases of the moon, the tides, the seasons, eclipses and occultations, and meteors, shooting-stars, and comets," and the information conveyed is, on the whole, well adapted to the purpose set forth by the author ("the working-man scientist," as he is called in the biographical notice of him prefixed). There is a good deal of reference to general history, some of the statements in which require correction, e. g., that on p. 24 respecting the first erection of the obelisk commonly called Cleopatra's Needle.

Der Monismus als Band zwischen Religion und Wissenschaft. Von Ernst Haeckel. (Bonn, Strauss.) — English readers will hardly feel warm sympathy with the object of Prof. Haeckel's confession of belief. He appears to be of opinion that a man may be content to have a sufficient knowledge of science, and especially of modern embryology, sufficient logical powers, and enough moral courage and mental force to accept the monistic doctrine that there is neither an immaterial living spirit nor a dead spiritless matter, and to shape his thoughts and his conduct accordingly. To us the professor seems to have left out of consideration what the Hebrew prophet called the "heart of man." Is it not sufficient to point to Faraday to show that the highest of intellectual powers may be associated with the hum-

blest devotion to a Being not oneself? It is the neglect to note this personal equation which makes the dicta of many men of science on religious questions so painful or, at times, so ludicrous. The truth of the matter appears to be that men may be divided into those who can accept a divine revelation and those who cannot. The late Prof. Westwood may be cited as an observer of natural things who resolutely looked away from any speculations that might shake, or seem to shake, his religious belief. Dean Stanley, on the other hand, felt so confident that his faith could not be shaken, that he boldly grappled with the results of science and historical research, and was not ashamed to discard such overgrowths on revelation as were shown by them to be baseless or untrue. There are, in fact, among believers those whose faith must always be of the childlike type, and those who, though they know the flood may bear them far, are confident that, at the last, they will see their Pilot "face to face." It is not our business here to inquire into the mental state of those who have accepted a religion which they believe to be based on a revelation; but, knowing that there are such, let us ask if it is credible to any one who knows them that they will accept in its place a god who is defined "as the infinite sum of all the forces of Nature, as the sum of all atomic forces in every vibration of ether." We are not for the moment concerned with the question whether Prof. Haeckel is right or wrong in making his proposal; we only ask the purely neutral person, who has some knowledge of his fellow men, to decide whether or no the new lamp which is offered is likely to be accepted for the old. Turning to the second class, or those who have rejected, with or without thought, the religion which is, it is said, based on a divine revelation, we have only to inquire what they may be supposed to want. The Agnostic cannot, by the terms of his appellation, be moved to take more than a languid interest in the doctrine that God and the world are one, for he busies himself only with that side of things which he can measure or handle. The Atheist, if there be really such a person, is bound to deny that Nature is God. There remain, therefore, those only who are seeking for a sign. Whether they will prefer the intellectual arrogance of Ernst Haeckel to that of other teachers they must decide for themselves, but we doubt if "the True, the Good, and the Beautiful"—the three godheads before whom Prof. Haeckel bows his knee—are as likely to produce that sense of intellectual calm which a frank confession of inability to know or a trustful dependence on a Divine Teacher has each been able to produce. Prof. Haeckel tells us that the old Homothetism conceives of God as a "gaseous vertebrate"; his form of Theism, we must own, appears to us to have the fault of being gaseous without being vertebrate.

The Standard Course of Elementary Chemistry. By E. J. Cox, F.C.S. (Arnold.)—The five parts of which this course of chemistry consists are arranged in accordance with the syllabus issued by the Education Department. Mr. Cox gives a judiciously chosen series of experiments which should be made, first before a class of learners, and then performed by each pupil in the class. The experiments are illustrated, and the manipulations required in their performance facilitated by clearly executed diagrams. The explanatory text is sometimes sketchy and superficial, but Mr. Cox no doubt intends it to be amplified by oral teaching. We must remember that any writer compiling books for the standards and stages of the Education Department is necessarily shackled in his treatment of science. At any rate, Mr. Cox has kept in view as primary aim the educational training derivable from elementary science rather than the imparting of loosely strung items of useful knowledge.

MESSRS. CROSBY LOCKWOOD & SON publish *The Health Officer's Pocket-Book*, by Dr. Edward Willoughby, which is intended for the use of medical officers of health and sanitary inspectors. The preface states what is true in saying that medical officers are expected to have some knowledge, not only of the Acts of Parliament bearing upon public health, but also of certain branches of physics, chemistry, and building construction; and the little volume is a model of what such books should be. It is admirably indexed, perfectly accurate at the points at which we have tested it, and likely to be thoroughly useful to those who, like county medical officers, have often to do their work in the dog-cart or railway train.

ASTRONOMICAL NOTES.

PROF. W. H. PICKERING, who is now on a visit to Europe, has published the results of some very interesting observations of the outer satellites of Jupiter, made with the assistance of Mr. Douglass at the Arequipa Observatory in Peru. They seem to point to the probability that the planet was formerly surrounded by a series of rings similar to those now surrounding Saturn; that, by some unexplained force, these were shattered, their components coming together, but still retaining nearly the same orbits; and that the outer satellites still consist, like the original rings, of swarms of meteorites, their consolidation having been prevented by the immense tidal action of their great primary, the mighty Jove. Should these views be confirmed by later observations, they will be fatal to the theory that the satellites of Jupiter are the most likely abodes of extra-terrestrial life in the solar system. The facts which Prof. W. H. Pickering considers to be proved by the Arequipa observations are the small densities of the satellites, particularly of the first; the retrograde rotation and elongated shape of the latter; the regularly recurring changes of shape of the discs of the outer satellites, caused apparently by a rotation about their major axes; the change of position angle of the major axis of the third, and probably of the fourth, in different portions of their orbits; and the considerable inclination of the axis of the belt on the third, both with regard to its orbit and to its major axis. The data obtained are insufficient, he remarks, for mathematical discussion of the subject, and this he attributes largely to the unexpected nature of the phenomena, which led to the loss of many valuable opportunities owing to the non-comprehension of the points to which attention could most profitably be devoted.

The Warner Observatory is to be removed from Rochester, N.Y., to the State University at Boulder, Colorado, where it is to retain the services of Dr. Lewis Swift and his son Edward, who are to become connected with the astronomical department of that university.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for October, November, and December, 1892, and the first five months of the present year. Prof. Tacchini's observations of the solar protuberances during the third quarter of last year, printed in the number for October, show a sensible increase as compared with those in the previous quarter. In the November number Prof. Ricco has a paper on the relations between the solar spots and the perturbations of terrestrial magnetism. The most interesting article in that for December is Dr. Palazzo's account of the great solar protuberance observed by him at Rome on the 3rd of October, whilst a similar protuberance observed by Prof. Tacchini on the 16th of November is described in the January number, which also contains a paper by Prof. Garibaldi on the solar activity compared with the variations of magnetic declination as observed at Genoa during the years 1873 to 1892. The February number contains

notes by Prof. Tacchini on his observations of the solar spots and other phenomena during the fourth quarter of 1892, showing, combined with those of the previous quarter, that the second half of the year was "un periodo di marcata attività nei fenomeni della cromosfera ed atmosfera solare." In the March number he gives the heliographical latitudes of the solar spots, faculae, and protuberances seen at Rome during the same period. All classes of phenomena were more numerous in the southern than in the northern hemisphere of the sun. Prof. Ricco contributes to the April number a paper on the statistics of the solar spots observed in 1892; and Prof. Millosevich has two papers in the March and April numbers on ancient chronology, the former being on the dates of Olympic years as compared with B.C. years, in reference to a recent controversy between Prof. Stockwell and Mr. Lynn; and the latter on that of a solar eclipse supposed to be mentioned in a fragment of Archilochus. The principal papers in the May number are on the solar protuberances observed at Palermo during the year 1892, with their heliographical latitudes, and Prof. Tacchini's account of the solar phenomena observed at Rome during the first quarter of the present year, that of the protuberances (which were less intense than in the previous quarter) being continued to the end of April, in view of its probable utility in reference to the solar eclipse on the 16th of that month.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—June 1.—Mr. A. W. Franks, President, in the chair.—The following gentlemen were elected Fellows: Revs. H. Gee and A. S. Dyer, and Messrs. A. E. Packe, J. Ward, T. F. Peacock, and E. C. Tripplin.—Mr. Day exhibited a gold lunette of usual form and a bronze pin, both found in Ireland, and two gold posy-rings.—Mr. L. B. Phillips exhibited an early eighteenth century "picnic set" with silver fittings.—Rev. C. R. Manning communicated a photograph of a mediæval paten at Barsham, Suffolk.—Dr. E. Freshfield read an exhaustive communication on a collection of capitals used in buildings erected under Byzantine influence, and illustrated his remarks by a very fine series of photographs arranged in groups.

June 8.—Mr. A. W. Franks, President, in the chair.—The following gentlemen were elected Fellows: Lieut.-Col. Beamish and Messrs. J. S. Earle and J. L. G. Mowat.—Mr. Leveson Gower exhibited a carved bracket of the fifteenth century found in Westham Church, with a figure of an angel between representations of the sun and moon.—Rev. R. M. Blakiston exhibited a singular engraved Gnostic gem found in Egypt.—Sir H. H. Howorth, through the President, communicated an interesting series of original memoranda touching the funeral expenses of Sir Richard Scott (*ob. 1638*) and the construction of his tomb in Ecclesfield Church, Yorkshire.—Mr. H. Price exhibited and described two remarkable painted linen mummy coverings of the first century A.D., with portraits of the deceased.

June 15.—Special Meeting.—Mr. A. W. Franks, President, in the chair.—A ballot was taken on certain alterations in the Statutes confining elections of Fellows to three specified days in the year, which were duly carried *nem. con.*—At the subsequent ordinary meeting, Sir E. A. H. Lechmere, Bart., was elected member of Council vice Lord Amherst of Hackney, resigned.—Mr. E. Oldfield read the first part of his paper 'On the Mausoleum of Halicarnassus.'

June 22.—Mr. A. W. Franks, President, in the chair.—Rev. E. S. Bartleet exhibited a small brass sergeant's mace, *temp. Philip and Mary*, found at Gloucester in the room of the house where Bishop Hooper was confined previous to his execution. As it bears the arms of the City of London, it is conjectured to have belonged to the tipstaff or sergeant-at-mace who conveyed Bishop Hooper to Gloucester.—Mr. A. S. Murray read a note on some Greek inscriptions found at Halicarnassus.—Mr. E. Oldfield read the second part of his paper 'On the Mausoleum of Halicarnassus.' The following is an abstract of the paper, which forms a prelude to a new restoration that Mr. Oldfield proposes to bring forward at a future meeting. Since the discovery of various architectural and sculptural remains by Sir C. Newton's expedition in 1856, three conjectural restorations of the building have been published—1, by Sir C. Newton and Mr. Pullan; 2, by Mr. Ferguson; 3, by Herr C. Petersen. Mr. Oldfield proceeded to test the respective merits of these schemes,

and at the same time to develop what he considered the true principles by which such an investigation should be guided, by a closer analysis than had hitherto been attempted, first, of all descriptions of the Mausoleum to be found in ancient authors, particularly Martial and Pliny, and then of a narrative, taken from a French writer of the sixteenth century, of the discovery and destruction of the building by the Knights of Rhodes in 1522. Next he examined, and illustrated with large diagrams, such ancient monuments still surviving as may reasonably be thought to have in some degree borrowed their architectural form from the Mausoleum, and thus may indicate more or less clearly what were its most characteristic features. Putting aside for this purpose all monuments of earlier date than the death of Mausolus, B.C. 353, such as (amongst others) the Lion Tomb at Cnidus, and the Ionic Heroon at Xanthus, he described more particularly the construction of the sepulchral buildings at Mylasa, Souma, Ooran, Celeden, and St. Remy in Provence, and showed the probability that their dominant feature, the open *pteron*, was the same as what Martial referred to, in the words *acere vacuo pendens*, as the chief characteristic of the Mausoleum. From the combination of the literary and monumental evidence thus analyzed and composed, he drew the five following propositions: 1. That the basement formed, externally, a lofty flight of steps, referred to by Pliny as the *pyramis inferior*. 2. That within this was the true *cella*, as discovered and described by the Rhodian Knights. 3. That the *pteron*, or principal story, was entirely open, permeable to the air, and visible all through from without, its superstructure being supported only by columns, pilasters, or piers, without any continuous walls. 4. That the fronts of the *pteron* were distinguished from the sides by some marked structural feature. 5. That the pyramid above the *pteron* was originally complete, with a pointed summit, but was truncated by Pythos to make a platform for his quadriga, and that Pliny's description of it, as having an apex like that of a *meta*, and being equal in height to the pyramid below, refers only to its original form before the alteration. The writer intended to exhibit on a future day a restoration of the building in accordance with these five propositions, and then also to state his ideas as to the most probable arrangement of the principal sculptures belonging to it.—A short discussion followed, in which none of Mr. Oldfield's arguments was disputed, but opinions upon his own scheme of restoration were generally reserved till his detailed designs should be produced.—Mr. A. Smith, of the British Museum, described what had there been lately done to illustrate the architecture of the Mausoleum by putting together some of its most important fragments, and explained the measurements and proportions adopted in this process.

SOCIETY OF ARTS.—June 28.—Annual General Meeting.—The Assistant Secretary read the Report of the Council.—The following were elected to fill the offices for the ensuing session: President, H.R.H. the Prince of Wales; Vice-Presidents, Duke of Edinburgh, Sir F. Abel, Duke of Abercorn, Sir G. Birdwood, Sir E. Birkbeck, Sir F. Bramwell, Mr. M. Carteigne, Prof. J. Dewar, Major-General Sir J. F. D. Donnelly, Sir H. Doulton, Sir D. Galton, Lord Kelvin, Mr. C. M. Kennedy, Sir F. Leighton, Sir V. Lister, the Lord Mayor, Mr. J. B. Martin, General the Right Hon. Sir H. F. Ponsonby, Mr. W. H. Preece, Sir A. K. Rollit, Sir S. Samuel, and Mr. H. C. Saunders; Ordinary Members of Council, Sir E. Braddon, Mr. G. L. Bristow, Sir G. H. Chubb, Mr. J. Dredge, Dr. F. Elgar, Prof. C. Le Neve Foster, Mr. W. H. Harris, Mr. J. F. Moulton, Mr. J. O'Connor, Mr. F. O'Driscoll, Mr. W. B. Perceval, and Prof. W. C. Roberts-Austen; Treasurers, Mr. W. Anderson and Mr. F. Cobb; Secretary, Sir H. Trueman Wood; Soane Trustee, Sir B. W. Richardson.

MARINE BIOLOGICAL ASSOCIATION.—June 28.—The Report of the Council, read at the meeting of this Association at the rooms of the Royal Society, mentioned that Sir A. Rollit, M.P., Mr. Thiselton-Dyer, and Mr. F. Crisp have retired in the course of the year, owing to the numerous calls upon their time. The first vacancy was filled by the election of Prof. W. C. McIntosh. The buildings, fittings, and machinery of the laboratory are in a satisfactory condition, but the question of the boats has occupied the Council very seriously during the past year. The need of a deep-sea-going boat is constantly more pressing, but there are no funds in hand sufficient for its purchase and maintenance. This need has been particularly felt of late in the fishery inquiries in which the Association has been engaged in the North Sea as well as at Plymouth. The library continues to make steady progress. The type-collection in the museum is increasing satisfactorily under Mr. Garstang's care. The Council in January last accepted Mr. Calderwood's resigna-

tion of the office of Director, and appointed Mr. E. J. Bles. Mr. Bles entered upon his duties on April 12th of this year. Owing to a second donation of £500 from Mr. J. P. Thomasson it has been possible for the Council to retain the services of Mr. Holt for fishing inquiries in the North Sea for a second year. Mr. Garstang has been appointed for a second year to superintend the collection, preservation, and supply of material. The character of the specimens supplied by the laboratory has improved very greatly under his care. Mr. Cunningham has continued his observations on the rate of growth and probable ages of young fish, and on the coloration of the underside of flat-fishes. Since Christmas he has been occupied in an inquiry into the question of the destruction of immature fish, the first results of which appear in the May number of the *Journal*. Mr. Cunningham has also succeeded in artificially fertilizing the eggs of the flounders which he has reared in the laboratory tanks during the last three years from a length of half an inch; the eggs developed, and the larvae were artificially fed for ten days after the absorption of the yolk-sac. The receipts for the past year include the annual grants from H.M. Treasury (£1,000), and the Worshipful Company of Fishmongers (£400); annual subscriptions have produced £60, composition fees £60, the rent of tables at the laboratory £4/-, the sale of specimens £20/-, and the admission to the tank-room 70/-; the total amounting, with lesser sums, to £2,199.—The Vice-Presidents, officers, and Council elected were: President, Prof. E. Ray Lankester; Vice-Presidents, Duke of Argyll, Duke of Abercorn, Earl of St. Germans, Earl of Morley, Earl of Ducie, Lord Walsingham, Lord Revelstoke, Right Hon. A. J. Balfour, M.P., Right Hon. J. Chamberlain, M.P., Prof. G. J. Allman, Sir E. Birkbeck, M.P., Sir W. Flower, Right Hon. Sir J. Lubbock, M.P., Prof. A. Newton, Sir H. Thompson, Canon Norman, and Capt. Wharton; Council, Mr. F. E. Beddoe, Prof. Jeffrey Bell, Prof. Herdmann, Sir J. Evans, Mr. A. C. L. G. Günther, Prof. Haddon, Dr. S. J. Hickson, Prof. McIntosh, Right Hon. E. Marjoribanks, M.P., Mr. E. B. Poulton, Mr. P. L. Slater, Mr. A. Sedgwick, Prof. C. Stewart, and Prof. W. F. R. Weldon; Mr. E. L. Beckwith, Hon. Treasurer; and Mr. G. H. Fowler, Hon. Secretary.

MEETINGS FOR THE ensuING WEEK.
Mon. Library Association, 8.—Note on an Indicator Difficulty in Small Libraries, Mr. C. T. Davis; Indicators versus Card-charging; with some Reference to the Intercourse between Librarians and Readers, Mr. A. Cotgreave; The Betting Evil in Public Libraries, Mr. J. Elliot.

Science Gossip.

A WORK on 'British Locomotives,' by Mr. Bowen Cooke, of the locomotive department of the London and North-Western Railway, is being got ready by Messrs. Whittaker. Opening about the year 1769, with the early history of the locomotive, the writer traces its gradual progress and development until he reaches the latest of Webb's compounds. Details are given of the different kinds of cylinders, pistons, connecting rods, &c.

DR. FRITZ RÜHL, the entomologist, of Ansbach, in Bavaria, the editor of the *Entomologische Zeitschrift*, died at Zurich on July 1st. Dr. Rühl, who was in his fifty-seventh year, was the author of several valued works on European and exotic butterflies.

FINE ARTS

The Life and Work of John Ruskin. By W. G. Collingwood. Illustrated. 2 vols. (Methuen & Co.)

MR. COLLINGWOOD has brought a great deal of enthusiasm and industry to his task, but unluckily he has overlaid his memoir with a mass of details that become tedious; he is more laborious than clear-sighted; and, besides, he is lacking in the faculties necessary for dealing with a complex and frequently self-contradictory genius like Mr. Ruskin's. There is no want of anecdotes and local colour in the latter part of the book, where much that is tender and sympathetic is to be found; but unfortunately Mr. Collingwood seems to have been under the impression

that it was his duty, or, at least, that he would be expected, not only to analyze and explain every incident in the life of Mr. Ruskin, but to expound all his motives without making allowance for two very powerful factors in the thoughts and acts of Mr. Ruskin, noble-hearted whim and sentimental caprice. Had the biographer made anything like an adequate allowance for these, it would have saved him a wonderful amount of special pleading, and to the reader some considerable tediousness.

In consideration of his eloquent exposition of Turner, his passion for doing good—which, like other passions, has often done harm to those whose motives and conduct he condemned without understanding them—and his magnificent self-sacrifice—which, by the way, was only less than saint-like because it never involved any greater hardship than that of limiting him in further sacrifices—the world at large has been proud to honour Mr. Ruskin as few have been honoured. But it is a mistake in his biographer to attempt to search for the hidden causes of his hero's impulses and caprices. Yet Mr. Collingwood attempts to do this in a manner which is always operose, and sometimes irritating. Merely as a history of generous enthusiasm, the biography of "the Oxford Graduate" could not but be of the highest interest; how much more so must it be when the biographer had the advantage of access to 'Preterita' and other touching outpourings of self-study, and the at least occasional assistance of the present inhabitants of Coniston. It does not appear that Mr. Collingwood has been so fortunate as to obtain aid from any of the still living friends of Mr. Ruskin's splendid prime, such as Sir H. Acland, Mr. Froude, or Sir J. Millais, still less from the representatives (such as Mr. W. M. Rossetti) of the deceased friends of his younger days, some of whom must have matter to impart which we do not find in these volumes.

Several most important parts of his subject Mr. Collingwood omits altogether or treats inadequately. First, as to Turner, we find nowhere in this work the least hint that Turner was elected a Royal Academician seventeen years before Mr. Ruskin was born, had actually painted all his best pictures, and had given employment for many years to the greatest landscape engravers the world has known—men who had spread the artist's reputation far and wide. The absurdities of a few newspaper critics gave Mr. Ruskin the magnificent opportunity of which he took most eloquent, if not quite consistent and logical advantage. Yet, after all, Turner's own view of his advocate, which is not fairly set forth here, was neither unwise nor ungenerous. Again, Mr. Collingwood overrates the value, though he could not overstate the strong sympathy, of Mr. Ruskin's timely championship of the Pre-Raphaelite Brotherhood, or, at least, of two members of that company; for of Rossetti, the most striking figure of all, it is manifest he knew nothing whatever, not even the name. He generously set himself to defend two outrageously abused pictures and two young men shamefully treated; but of the principles of Pre-Raphaelitism it was then,

and is still, clear that the "author of 'Modern Painters'" had not an inkling. It is likewise plain that his biographer is, even to this day, a good deal confused in his ideas about the P.R.B. and their so-called principles.

Mr. Collingwood admits that "originally the Pre-Raphaelites were not his [Mr. Ruskin's] pupils, nor their movement directly of his creation. But," he adds, "it was the outcome of a general tendency which he more than any man had helped to start." Scarcely a word of this is correct, for Pre-Raphaelitism not only had only a single definite principle, *i.e.*, the most perfect sincerity in thought and art, but no "law" in respect to either. And the one principle which, according to his biographer, Mr. Ruskin had advised his followers to adopt, "to go to nature, selecting nothing, rejecting nothing, and scorning nothing," was never accepted by any one of the Brotherhood without considerable qualifications, and even then it was promptly abandoned as impracticable. It was on this point Mr. F. Madox Brown, the realist of the set, refused formally to join the Brotherhood. Again, Mr. Collingwood speaks of Mr. Ruskin as if he were the potential founder of the Society for Protecting Ancient Buildings, by means of a pamphlet published in 1854! There is confusion of chronology, as well as of fact, in this statement. The society did not arise out of any suggestions of Mr. Ruskin's, but was a direct development of the knowledge and feeling for art possessed by connoisseurs in general, of whom Mr. Ruskin was only one. Yet Mr. Collingwood, when speaking of Gothic architecture, writes as if Rickman and Pugin had been unknown forces, and, speaking of the support given by part of the Press to this society, ignores altogether the *Athenæum*, which for a long time stood almost alone in its advocacy, while he refers to a professional journal of high repute as a supporter, which was then very far indeed from approving of the movement.

Enthusiastic loyalty enables Mr. Collingwood to see how much his hero did for the world, especially for the undergraduate world of which the biographer was a member in his youth, and "critics," he writes,

"who are least disposed to give Mr. Ruskin credit for his artistic doctrines or economical theories unite in allowing that he has taught us to look at nature, especially at the sublime in nature, at storms and sunrises."

But we venture to say that it was Turner who taught Mr. Ruskin, and Turner's position—to say nothing of Girtin, Constable, Gainsborough, De Wint, Chambers, Bonington, David Cox, Vincent, Stark, Chalon, and a host of minor painters of the naturalistic school—was largely due to De Loutherbourg, who was the real founder of the sublime in the art of naturalistic landscape, as distinct from the school of Claude; yet there is not one single word in this book which gives the least credit to any of these artists, except Turner. Again, as to Mr. Ruskin's "artistic doctrines and economical theories," the reader of this book will rise from its perusal with wonder as to which of the very diverse doctrines and theories among the many (some of

which deserve neither of these titles) that are in question it can be that critics are expected to accept or reject. Mr. Collingwood surely makes an excessive claim when he declares the world has learnt nearly as much of geology, mineralogy, conchology, botany, and other sciences from Mr. Ruskin as of art in landscape. It is true, no doubt (p. 37, vol. i.), that his life has been "a passionate pilgrimage"; but this is not by any means all that is claimed for him here.

Again, Mr. Collingwood declares that before 'Modern Painters' it was the fashion, as it has been since, "to undervalue Tintoret." Mr. Collingwood no doubt first learned to appreciate Tintoret when he was an undergraduate at Oxford and attended the lectures of the then Slade Professor, but Mr. Ruskin no more discovered Tintoret than he discovered Titian, although he has written much that is full of splendid appreciation of the pictures of both. Mr. Collingwood seems, indeed, to have some suspicion of this, for he says:—

"Mr. Ruskin himself, as he grew older, found more interest in the playful industry of Carpaccio than in the laborious games, the stupendous Titan-feats, of Tintoret. But at this moment [c. 1845], solemnized before the problems of life [he had been shaken by religious doubts], he found these problems hinted in the mystic symbolism of the School of S. Rocco; a recent convert to Pre-Reformation Christianity [?], he found its completed outcome in Tintoret's interpretation of the life of Christ and the types of the Old Testament: fresh from the stormy grandeur of the St. Gothard, he found the lurid skies and looming giants of the 'Visitation,' or the 'Baptism,' or the 'Crucifixion,' re-echoing the subjects of Turner as 'deep answering to deep'; and, with Harding of the Broad Brush [*i.e.*, Mr. J. D. Harding], he recognized the mastery of landscape execution in the 'Flight into Egypt' and 'St. Mary in the Desert.'

Really, if this was all there was not much harm done; but Mr. Collingwood's thundering phrases led us to expect more. Apart from this we do not envy Mr. Collingwood if Mr. Ruskin finds out that it has been said that he ever "found more interest" in Carpaccio than in Tintoret, or that it was not till 1871 that he "became conscious of the claims of Botticelli's frescoes." It is really absurd of Mr. Collingwood to write of Botticelli as "an unknown painter" in 1871, unless, indeed, he means that Botticelli was unknown to the Oxford undergraduates of that period, who, *paece* Mr. Collingwood, did not then constitute the learned, still less the artistic world. The fact is our author evidently looks upon the world from an undergraduate point of view. As it was, there were certain errors in the Slade Professor's ascriptions of works to Botticelli, as well as in the plates he in 1871 published in 'Ariadne Florentina,' which greatly annoyed Botticelli's genuine admirers. So entirely fresh does anything like knowledge of the early Italian painters seem to be to Mr. Collingwood, that he will doubtless be surprised to learn that more than one hundred years before Mr. Ruskin was born Arthur Pond produced a set of good prints after Masaccio.

But enough about some of the blemishes in a highly creditable and conscientiously executed piece of work. The facts are given with much exactness, the theories with which the writer surrounds them

are often dubious. We prefer to believe, with Mr. Collingwood, that Mr. Ruskin was born at No. 54, Hunter Street, Brunswick Square, on the 8th of February, 1819—the year in which Mr. Hook and Mr. F. Madox Brown were born—than that any "rerudescence of the Celt," as it is here called, is responsible for the changing impulses of one who, according to his biographer, has experienced more mental phases than Mr. Gladstone himself. But Mr. Collingwood, in his anxiety to make an illustrious addition to the "pure Scotchmen" of this century, overlooks the fact that the utmost research cannot take the family further back than c. 1760, and that there is no proof the Russkins were Scotch at all, though it is clear that Mr. Ruskin's grandmother, Catherine Tweeddale of Glenluce, was descended on her mother's side from the Agnews of Lochnav and the Adairs of Gennoch. On the other hand, something must be allowed for the "pure Englishness" of his mother, who was a daughter of a Capt. Cox, of Yarmouth, and was born at Croydon. That her husband, John James Ruskin, was born at Edinburgh, that he was a sterling man in every capacity, and that she was the best of mothers are facts amply proved in this book.

It is noteworthy how love for landscape touched the heart of the little boy Ruskin when sitting to James Northcote, R.A., Sir Joshua's pupil and factotum, for his portrait, and being asked what should be the background, he replied, "Blue hills." It is gratifying, too, to notice that some atonement is made in these volumes to the *manes* of the injured Dr. Andrews, who in 'Præterita' fared badly, to the dismay of his daughter who was then living and the representatives of his other daughters. Mr. Collingwood does not seem to be aware that the Doctor, the child Ruskin's first tutor, of whom, it now appears, he was very fond, was an eminent Nonconformist divine.

It is amusing to notice that the Ruskin family saw Southey and Wordsworth in church, and "did not like the look of Wordsworth at all." Another statement in the first volume illustrates our remark that it was through the vignettes to Rogers's 'Italy' that Mr. Ruskin first learned something of Turner. When, in much later life, he came to know Rogers, he often expressed his grateful sense of the charms of the volume. And yet it is strange and characteristic that his critical powers were as yet so unformed, that for many years he admired Prout and J. D. Harding. It is difficult to believe, unless on his biographer's authority, that Prout opened the youth's eyes to the beauties of Gothic architecture, to which he was to devote so much exquisite writing. The beautiful Prout-like plate facing p. 74 is rather a deft and delicate feat of the black-lead pencil than a drawing in the true sense of the term. It is clear, too, that at this period (c. 1837) Mr. Ruskin had already arrived at very definite ideas of architecture. However, the description of Mr. Ruskin's boyhood and youth (pp. 46–48) is delightful, and makes one envy the bliss of such a life. Yet it is impossible to understand the following passage concerning Mr. Ruskin's early studies as a copyist in the Louvre:—

"It is curious that the picture he chose was a Rembrandt; it shows, what the casual reader of his works on art might miss, that he is naturally a chiaroscuroist, and that his praise of the pre-Raphaelite colour and draughtsmanship is not prompted by his taste and native feeling so much as by intellectual judgment."

But, as neither the old Pre-Raphaelites nor those of our day are, or ever have been, chiaroscuroists in the Rembrandtish sense of the term, which includes coloration, it is probable something has dropped out of this piece of criticism. We quite see why the young Ruskin turned to Rembrandt, but it certainly was not on account of any quasi-Pre-Raphaelitism in his chiaroscuro, whatever that may stand for in Mr. Collingwood's mind.

This biography more than once enlarges upon the love affairs of Mr. Ruskin, and treats with a delicate hand the pretty story (a sort of Stoathidian outline of it occurs in '*Præterita*') of the little French maiden Adèle, the dainty daughter of M. Domecq, the elder Ruskin's partner in the sherry trade—an affair that did no harm to either party, certainly none to the lady; but the second love affair—if such it can be called—which ended in marriage, was a difficult question for a writer like Mr. Collingwood, and, though he wisely glides over the more serious side of it, he forgets that the chief sufferer was the lady, and that she is entitled to sympathy not expressed here. A genuine attachment which sprang up in much later years, and the object of which, on her death-bed, refused to see her admirer, as he could not say he preferred God's love to any affection for herself, is a real bit of tragedy, and her decease shook the survivor in a manner he has apparently never quite recovered from.

Of his early writings we have a connected and exact account, which shows how, amongst other things, he was always bad at proof-correcting, and left that work to his friend Mr. Harrison, who is rather ungratefully, but not otherwise unkindly, treated here. For thirty years he revised proofs; the editor of *Friendship's Offering* (was this Mr. Harrison?) used to "prune the pet periods" of his young contributor in a manner which it seems to have surprised Mr. Collingwood that his hero submitted to. Even if he was one of the dullest of editors, he could surely look after grammar and punctuation. The history of '*Modern Painters*' is very interesting indeed, and it is well illustrated here from '*Præterita*' and other sources. Mr. Collingwood gives a short summary of '*Præterita*', and supplies a number of comments, but he adds little an intelligent reader could not have discovered for himself. We quite agree with him in admitting, in the warmest terms, that the splendid description of the movement and colour of the Rhone in the second book of '*Præterita*' is among the gems of Mr. Ruskin's writing, indeed we might say of the English language, a masterpiece of poetic and splendid prose.

Book ii. begins with a modest and highly interesting sketch of Mr. Ruskin in 1842–1844, when he was living at Herne Hill and "in training," as Mr. Collingwood has it, for '*Modern Painters*'. Our author points out that, in a second edition of the first volume of that work, the author can-

celled a rather rash comparison of Turner to the Angel of the Sun in the Apocalypse which had startled readers of the first edition, and is still a touchstone to distinguish the one edition from the other. Undoubtedly those who are here called "the religious" were very decidedly "outraged" by this flight. What Turner thought of it the reader is at liberty to guess.

Beginning as an enthusiastic devotee of Turnerian landscape, Mr. Ruskin next took to Early Christian art, and this involved, if not a complete change of his cardinal principles, a very considerable shifting of his standpoint, the Early Italian not being naturalistic—at least not Fra Angelico, with whom Mr. Ruskin was most concerned, though Masaccio and Fra Filippo Lippi, to whom he paid little attention, may be called such. His biographer is ingenious in putting the best face possible on this shifting of standpoint, but what he means by "the same laws of composition"—composition having nothing whatever to do with the matter—it passes our wit to guess. A good point is made on the next page when it is said that Mr. Ruskin never came so near being a poet as when he gave up writing verse. There are not a few philosophical remarks in the section on Christian art, in which Aristotle, Locke, Hegel, and Coleridge do duty in an explanation of the source of Mr. Ruskin's "*Theoria, and why he opposes it to Ästhetic*, how the sense of rightness, law-abiding, dominates him, so that he finds that all our pleasure is to be traced to acquiescence in it," as if it were part of the divine method of creation; beauty being the outward sign to him "of a certain all-round Rightness." Is it possible Mr. Collingwood thinks Mr. Ruskin was the discoverer of this *Theoria*? Yet we are calmly told that "the Poetry of Architecture" meant "more than building," and, in fact, was the expression of thought and feeling in, and upon, buildings. Surely one need not buy '*The Seven Lamps of Architecture*' to learn so much!

Mr. Collingwood rightly enough divides Mr. Ruskin's career into two parts—that of a writer on art and that of a writer on ethics. He immensely overrates his influence in both capacities, and takes for granted that ideas and actions with which he had little or nothing to do were due to him. Mr. Ruskin began to put aside Bentham; he designed, according to his biographer, to establish enthusiasm in the place of political economy, relegated to Saturn. With this, as art critics, we have little or nothing to do, beyond saying that a very large portion of the second volume is devoted to a version of Mr. Ruskin's comprehensive altruism, and information as to what has become of the fortune which J. J. Ruskin bequeathed to his son, and of the great sums which have accrued through the sale of his books, which Mr. Collingwood reckons at 300,000 copies, all told! There is a serious mistake on p. 59 of the second volume, which ascribes Mr. Ruskin's unlucky acceptance of Charles Augustus Howell as his secretary—a most disastrous business it turned out—to "the circle of the Pre-Raphaelites," who may well be astonished to hear so much of themselves in this book. Sir John Millais knew next to nothing of Howell, and others of the Brotherhood, seeing through his lies and

tricks, were wisely distrustful of the man on whom, acting according to the motto "De mortuo nil nisi bonum," Mr. Collingwood lays a light hand. It was a P.R.B. who said, "What's the use of burying the Devil?" and flatly refused to believe that Howell is not still amongst us.

We have received from Messrs. Lawrie & Co., 15, Old Bond Street, *A Catalogue of a Loan Collection of Pictures, principally of the French School of 1830*, comprising, besides intelligent descriptions of the works severally, capital photographs by Messrs. Maclure, Macdonald & Co., of Glasgow, the best of which is a melon-shaped silk fan, painted in water-colours by Corot, with a charming view of a river bank and shining water, and a highly characteristic group of feathery trees on our left in front, and another Corot, a canvas in oil, 'Une Idylle, rond des Enfants.' 'Le Soir,' with a term of Pan in the mid-distance, and a group of nymphs with offerings; 'Le Soir, rond des Nymphes,' with a lake; the famous 'Lac de Garde,' with a boat in the left foreground; the lovely 'Danse des Nymphes'; and 'Une Symphonie,' all of them Corots. By Rousseau is the Hobbema-like 'Allée de Village'; by Millet the representative 'Gardienne du Troupeau,' at evening; by Diaz are 'Les grandes Délaissées,' four half-nude nymphs deplored the flight of Cupid, and two capital pictures of Fontainebleau forest; of Daubigny we have 'Les Bords de la Loire,' that peaceful idyl of the water called 'Le Soir'; and, in addition, various noteworthy landscapes and figure pictures by Troyon; Meissonier's 'Un Halberdier,' 1857, and 'Regnard dans son Cabinet'; the delightfully ingenuous bust of a boy called 'Joueur de Flûte,' 1853, by Ricard; 'Mrs. Hatchett,' by Gainsborough; 'Theophila Palmer,' by Reynolds, which belonged to P. Rajon; by Romney, 'Miss F. Harford'; Turner's 'Fishing Boats entering Calais Harbour'; and a portrait by Velazquez.

We have received from Mr. Quaritch Part I. of *Old Wedgwood*, excellent coloured plates, generally of the size of the objects, illustrating the English relief art-work of the eighteenth century made by J. Wedgwood at Etruria, 1760–95. The letterpress is by Mr. F. Rathbone. The work is to be completed in eight parts. Mr. Rathbone's criticisms are accomplished and most careful, enriched with notes, historical, biographical, and descriptive, with memoranda on the descent of the potter's craft from Adam to the advent of Wedgwood. We are not able to see what the old distich,

When Adam delved and Eve span
Who was then the gentleman?

has to do with the potter and his work (see p. 8), and it is hard to connect Delft ware with the Saxon "delve," but these references serve to show the far-reaching attention of Mr. Rathbone to his subject. The chapter of Wedgwood's marks is good, and carefully compiled, and comprises facsimiles of signatures. Plate i. is of that masterpiece of Etruria, Wedgwood's copy of the Portland Vase. Mr. J. L. Propert, who supplies the note on this work, judiciously forbears to give the name of the "imbecile visitor to the British Museum" who, in 1845, smashed this superb relic with an Assyrian sun-dried brick, which the too confiding authorities had placed handy for the purpose. We shall imitate the critic's reticence. Mr. Propert is mistaken in saying that "no work of ancient or modern times has been so much copied in all known materials" as the Portland Vase. That distinction belongs to Da Vinci's 'Last Supper.' When the whole of this handsome and highly promising publication is in our hands we shall be able to criticize it more fully.

Woodwork Course for Boys. By W. Nelson (Philip & Son.)—The latest educational fashion is tolerably well illustrated in this graduated

series of thirty examples for "cutting wood," a recent adaptation of sloyd. So far as any mechanical task can be performed without the direct instruction and guidance of practised craftsmen, whose assistance is really indispensable in carpentry, Mr. Nelson's book and its plain and simple diagrams are likely to be useful. In fact, of the numerous publications of its class this is one of the best. The wood-work is calculated to develop the pupils' powers of attention, and interest them. On the other hand, the run upon sloyd has the drawback that, besides costing more, it must needs occupy time which had better be given to the incomparably more instructive practice of drawing. The value of drawing is not only in the practice of delineation, but in training the pupil to see (which not one person in five really does), and, seeing, understand the nature and form of every object he looks at.

Geschichte der Malerei im neunzehnten Jahrhundert. By Richard Muther. Part I. (Munich, Hirth.)—The author claims novelty for his work on the ground that no book has yet appeared embracing the history of painting in Europe during the nineteenth century. Neither Rebers nor Rosenberg's works fulfil this purpose, both confining themselves more especially to the history of German art, with occasional incidental allusions only to contemporary painters of other nations. Proposing to himself a wider range of view, the author recognizes the dawn of the realistic spirit in the creations of Botticelli, Van Eyck, and others, and traces its gradual evolution through the paintings of succeeding periods into its modern manifestations as exhibited in the works of living artists. In the first chapter he draws attention to the appearance of realism in England with Hogarth almost simultaneously with the introduction of Dutch art at the time when William of Orange came to the British throne. Succeeding chapters trace the development of this spirit as manifested in the works of both English and continental painters. In the chapter entitled "Tradition and Freedom" the author gives us a retrospect of what realism has had to endure to liberate itself from the trammels of orthodoxy. Numerous very excellent engravings adorn the work. The author's exposition of opposing views is clear and vivacious. He possesses a wide grasp of the various influences which succeeding centuries have exerted upon the painters of their time, and altogether the perusal of the first part of this laborious work must lead the reader to look forward with interest to the appearance of succeeding numbers and to the ultimate possibility of enriching his bookshelves with a more complete history of European art than has as yet been published.

THE ARCHAEOLOGICAL SOCIETIES.

Journal of the Chester Archaeological and Historic Society. New Series. Vol. IV. (Printed for the Society.)—This rather thin volume contains several important papers. To any one interested in the history of Cheshire, Lancashire, and North Wales, Mr. Earwaker's account of the four Randle Holmes of Chester cannot but be pleasant reading. We imagine that the writer might have given us much more information than he has done. Perhaps he has been limited in the number of pages of the journal at his disposal. It is very rarely that we find four persons in direct descent following one line of study and every one of them becoming in some degree celebrated therein. Such, however, was the case with the Randle Holmes of Chester. It has been too much the custom to speak with contempt of these hardworking and industrious men because the vast collection of their memoranda now in the Harleian collection contains much rubbish. This is true, but it should not be forgotten that they did for a great stretch of country what Roger Dodsworth accomplished in a far better manner for Yorkshire. They

were but poor scholars, it is true, and blundered sadly when it fell to their lot to copy medieval Latin documents. With all their errors, however, they have preserved for future antiquaries the sense, at least, of many historical documents, of whose existence we only know through their transcripts. 'The Academy of Armory' was published by the third Randle Holme, but much of the information to be found in its ill-arranged pages had been collected by his father and grandfather. We imagine that there are very few persons living who have ever had patience to read the whole of this huge folio. It is so rare that it can seldom be consulted, except in some public library. Badly arranged as it is, there is hardly a subject which interested our ancestors of the seventeenth century which does not fall within the writer's encyclopedic grasp. We do not know whether it has ever been read for dialectic purposes. If not, it should be. We have encountered many obsolete words in its pages. The Rev. F. Sanders gives a useful sketch of Thomas Cartwright, Bishop of Chester, 1686-1689. He is one of those prelates of whom nearly all our historians have had something evil to tell. Mr. Sanders entered on the study of this prelate's life in the hope of wiping away some of the stains by which it had been smirched. "I thought," he says, "that there must be some good in a man who met with nothing but abuse from Burnet and Macaulay." After a careful investigation of his career, the conclusion arrived at is that Macaulay was pretty correct in his estimate. Cartwright was one of the very few ecclesiastics of high position who were prepared to follow James II. in his wild courses even to the end of his career. He was therefore, as a matter of course, regarded as a crypto-Papist. This, however, seems unfair. From all that Mr. Sanders has gathered concerning him, it appears that he was a sincere Protestant to the last. His will goes far to prove this, and when in exile with the king in France and acting as one of his followers in Ireland, he always made open profession of the reformed tenets. That he professed the doctrine of the divine right of kings in its extreme form is certain, but it by no means certainly follows that this was done to curry favour with the Court. This belief has so entirely died out among us that it requires an effort to suppose that it has ever been held from honest conviction. Such, however, has certainly been the case. No fair-minded man who has made himself acquainted with the career of Archbishop Laud can think him to have been an impostor, and there yet survive in France a few relics of the past who still entertain for the present head of the Bourbons the same feelings which their predecessors expressed for Louis XIV. Cartwright was not a patriot; he was greedy of money and power, and by no means unexceptionable, we believe, in his private conduct; but we see no reason for questioning the honesty of his political convictions because they are so very far removed from our own. The paper on the "Roman Pigs of Lead found near Chester," communicated by the Rev. R. H. Morris, contains important information. The subject he discusses is an interesting one, on which very few persons have sufficient information to write with advantage.

Transactions of the Essex Archaeological Society. Vol. IV., Part II. New Series. (Colchester, Wiles & Son.)—The Rev. H. T. Armfield contributes a useful paper on the boulders which are scattered over a large part of Essex. He has discovered fourteen of them. It is the opinion of those geologists who have given the fullest attention to ice-action in this island that the ice-sheet did not cover Essex, so that it is probable that these large stones have been transported by floating ice. An interesting gold signet-ring, recently found at Layer Marney is described by Mr. Henry Laver. It is of a type by no means uncommon, but from the engravings given, it seems to be a singularly

fine example. It has probably belonged to some one called Sumpter, for that name is engraved thereon over a nondescript fish, which is most probably meant for a dolphin. This has, no doubt, been the badge of the owner of the seal. There is also a rude figure of St. Christopher bearing the Divine Infant over the river. Two figures of saints—St. George and a crowned woman bearing a sword, complete the ornamentation. Mr. Laver thinks this lady is St. Ostry. We cannot follow him in this. The sword was the badge of several other female saints who had suffered martyrdom. St. Lucy and St. Prisca are examples. It would not be unnatural to conclude that the Christian name of the owner of the ring was Christopher, but it must be borne in mind that there was a mediæval superstition which affirmed that no one who had seen a representation of St. Christopher could die a sudden or violent death during the day. One of the bailiffs of the borough of Colchester, and a burgess in the Parliament of 1425, was named John Sumpter. Mr. Laver is inclined to believe that the ring may have been his property. There cannot be much doubt that if not his it has belonged to one of his kinsfolk. Lieut.-Col. Lucas has furnished a carefully compiled account of Witham, which leaves little to be desired. Religious fanaticism still, it seems, indulges in its old pastime of destroying the relics of the past. When in 1877 the members of the Essex Archaeological Society visited Witham Church they found a hanging of green velvet with pomegranates worked thereon in gold thread. It had once formed a part of a cope, but was then used as a hanging for the reading desk. The writer goes on to say that this

"discovery disconcerted some of the evangelical officials of the church, and the larger piece afterwards disappeared from the quasi-lectern. The writer, taking much interest in it, made many enquiries as to what had become of it, and happening several years after to ask an official of the church whom he had not previously questioned, he boasted that he assisted in rending it off, but did not know what became of it afterwards."

Such conduct was pardonable in the days of the Tudors, but it requires an effort to conceive such things occurring now. Civilization spreads slowly in Essex.

The *Proceedings of the Society of Antiquaries* which was issued to the Fellows last week contains a curious account of the tithe customs of Aslackby and Miltethorpe, two little villages in Lincolnshire.

Fine-Art Gossip.

A RESOLUTION has been submitted to the Council of the Royal Academy, has been discussed, and is likely to be adopted, according to which the Academicians and Associates will be required, by a self-denying ordinance, to limit their contributions to the annual exhibitions to six; while "outsiders" may not send more than four works. Some modifications of these rules may be introduced, especially with regard to pictures of small dimensions. As very few artists actually obtain room for so many as four of their productions, not many men will suffer from the new rules; but the character of the exhibition in general, and with it that of English art, are likely to gain, would-be exhibitors being compelled to expend their energies on fewer works than before, while selecting committees will no longer be forced to choose the best of a numerous collection due to one hand. We referred to this subject early in April last, and hinted at what has come to pass.

The new fountain by Mr. Gilbert, which was unveiled the other day at Piccadilly Circus, is disappointing. Overloaded with details which are not in themselves particularly beautiful, although their execution is excellent, the masses of which the work is composed are too numerous to ensure that simplicity, if not

severity, which is desirable in the higher applications of design, especially on a site where the architecture, if such it can be called, is incongruous. The continuous bustle and moving crowds of men and vehicles in the Circus seem to demand a graceful design marked by a feeling of repose which is not recognizable in this work. On the contrary, there are a multitude of parts which, with the exception of the spirited statue of the archer on the summit, are not particularly admirable. We suppose the statue is intended for Apollo in a Renaissance guise, yet any doubt on the subject is less than complimentary to Mr. Gilbert and those who selected his design, while, supposing it be Apollo, it is a little difficult to see what the god has to do with Piccadilly or Regent Street and the omnibuses and cabs which he threatens with his arrows. The upper basin, octagonal in plan, and forming a sort of large box with a sculptured panel on each face, is the least acceptable feature of the work; it spoils the general outline of the fountain, and it is out of proportion to that of the architectural features about it, and especially to the lower basin. The rare ability of Mr. Gilbert is not conspicuous in this work, which will not for a moment bear comparison with any of the fountains of Rome, the varied and sometimes noble fountains in Paris, the ornate designs of Berlin, or the beautiful Gothic examples which adorn several German and Austrian cities. As a drinking fountain our new ornament is already a nuisance.

At the National Gallery, in Room X., which is appropriated to cabinet works of the Dutch School, is now hanging on a screen the very fine Jacob Ruysdael which the Director was fortunate enough to acquire at the sale of the Mildmay Collection. It represents, with all the characteristic excellences of the painter's best period, a flat and sandy seashore during a fresh gale which blows landward, and makes the waves dash on the beach, where there are a number of charmingly designed and admirably painted figures of ladies and gentlemen, a group of three figures in the foreground being especially noteworthy; two sailing barges have just touched the sands in the mid-distance. Moderately high dunes overlook the shore; upon one of the hillocks stands a square church tower; flying shadows traverse the brine-laden atmosphere, and seem to race after each other to the horizon. The atmosphere is of the finest quality, and the clouds are drawn and modelled with the skill and firmness of Wynants. G. Mason's 'The Cast Shoe,' to which we referred last week, is in Room XXI., and numbered 1388; it was bought by means of the bequest of Mr. Francis Clarke.

A HIGHLY noteworthy picture of Mr. F. Madox Brown's, the history of which is closely connected with a turning-point in his career—his withdrawal from the exhibitions of the Royal Academy—changes hands at Christie's this week, and has been on view in the large room there for some days past. It represents 'Christ washing Peter's Feet,' and is distinguished by the naturalistic, yet dignified and pathetic design, the rich, varied, and powerful coloration, and that fine sense of style which belong to the painter. St. Peter sits in a low chair on our right. Christ kneels before him, drying one of His disciple's feet with "the towel where-with He was girded," while close behind, and seeming to lean upon the table which extends behind the group, are, on our left, Judas, whose money-bag lies before him, and, next to him, a disciple for whom Mr. W. M. Rossetti sat; a little further on W. Bell Scott is introduced as one of the Twelve, and, next to a fair-haired apostle, Dante G. Rossetti. On our extreme right is St. John, for some part of whose face that of, we think, Miss C. Rossetti served as a model. For Christ's the face of a still living art critic

was adopted. The picture was at Trafalgar Square in 1852; at the Liverpool Academy—where, having been partly repainted, it won that Academy's prize of 50/- in 1856; at the artist's exhibition, Piccadilly, 1865, when it belonged to Mr. J. Wyllie.

THE annual meeting of the Guild and School of Handicrafts on the occasion of its sixth anniversary will take place on Saturday afternoon, July 15th, at 4 P.M. Cardinal Vaughan will preside, and deliver the address.

M. JULES VEYRASSAT, painter and engraver, died in Paris last week at the age of sixty-five. He began exhibiting in 1848. He obtained a Medal for engraving in 1866 and again in 1869, a Second Class Medal for painting in 1872, the Legion of Honour in 1878, and a Bronze Medal at the Exhibition of 1889.

THE Congress of the Society of French Archaeology met at Abbeville last week, under the chairmanship of Comte de Marcy, and made excursions to Eu, Tréport, and the estuary of the Somme.

AT Cologne, in digging a few days ago for the foundations of a new structure, the workmen came upon the remains of a large Roman building, in which, besides important and very fine architectural fragments, were found a number of bronzes of artistic workmanship, and several utensils for domestic use. In a tomb which came to light at the same time was a man's skeleton with the usual grave goods, amongst which were a coin of Gordian III.; a small sword haft of silver, with a gold band down the middle, and in enamel the inscription *Ausoni viras*; and a bronze inkstand richly decorated. No objects of Roman metal work equal in value to these last two have been found at Cologne in recent years.

THE French Government has bought from M. J. P. Laurens his striking picture of St. John Chrysostom preaching before the Empress Eudoxia in the Cathedral of Constantinople, which was one of the few remarkable examples in the lately closed Salon, as well as the noble landscape 'Soleil Couchant' of M. Paul Sain, and several less important examples.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Richter Concerts.
COVENT GARDEN OPERA.—State Performance of 'Roméo et Juliette,' 'Die Walküre.'

THREE items in the Richter programme were marked "first time at these concerts." The first in the order of performance was Berlioz's early Overture to 'King Lear,' which, though certainly not frequently heard, is not entirely unknown in the concert-room. It is a curious work, not by any means ineffective, though the relevance of the themes to Shakespeare's most pathetic play is not easy to determine, and the construction indicates that a struggle was already in progress in the composer's mind between the classical and the romantic or independent style of writing. We agree with "C. A. B." that an adequate life of Berlioz with a critical description of his works has yet to be presented to the world. Though Berlioz was a brilliant *littérateur* as well as a musician, much that is mysterious concerning his life and works remains to be cleared up. Schubert's Overture to 'Des Teufels Lustschloss' is not likely to be taken into general favour, for it is not in any sense representative of the composer, though as the effort of a youth in his seventeenth year it is sufficiently remarkable. Mr. Ben Davies sang with fine emphasis Noureddine's principal air from

Peter Cornelius's opera 'Der Barbier von Bagdad,' and he was heard to still greater advantage as Siegmund in the 'Liebesduett' from 'Die Walküre,' in which Miss McIntyre was admirable as Sieglinde. The "Trauer Marsch" from 'Götterdämmerung,' the 'Walkürenritt,' and Liszt's Hungarian Rhapsody in F, No. 1, completed the programme of an excellent concert.

As a matter of record mention must be made of the State performance of four acts from 'Roméo et Juliette' on Tuesday, but no description of the spectacular magnificence of the occasion is required in this place. M. Jean de Reszke, though obviously in physical discomfort from the effects of his recent accident, was in much better voice than on his first appearance this season, and the remaining artists were all at their best.

Though no official announcement was made, it was understood that the orchestra which took part in the performance of 'Die Walküre' on Wednesday was the second force engaged by Sir Augustus Harris to relieve the regular Covent Garden players from a portion of the too arduous duties thrust upon them this season. We are inclined to think that after working together for a while under the intelligent direction of Herr Steinbach the new band will become in every respect satisfactory. The tone of the strings was not powerful, but it was of good quality, and the same may be said of the wood wind. As regards the principal artists there was much to praise in the representation. Herr Alvary as Siegmund and Herr Wiegand as Wotan remain as they were last year, and Frau Moran Olden sang and acted impressively as Brünnhilde. The Sieglinde was a new-comer, Frau Reuss Belice, who has gained much favour at Carlsruhe. If not perfectly pure in *timbre*, her voice is pleasant, and she poses very gracefully. The impression she created was distinctly favourable. Mr. David Bispham was efficient and not too rugged as Hunding, and Mlle. Meisslinger in every respect satisfactory as Fricka. The nine Valkyries were somewhat feeble, and the famous "Ritt" did not quite make its customary effect.

CONCERTS AND RECITALS.

WITHIN another fortnight the summer concert season will be at an end, and all the principal performances of interest have already taken place, though at the Opera some important productions have yet to be chronicled. The confusion that has so persistently marked Sir Augustus Harris's operatic concerts was accentuated at the fifth performance on Thursday last week, in which, for the first time, an orchestra took part. The programme, issued at very short notice, proved utterly untrustworthy both in respect of the names of the artists and the pieces which they were announced to perform. We repeat that entertainments of this nature can, with care, be made artistic, but the management, or rather mismanagement, of the current series is discreditable, and the resentment of amateurs is being shown by the small attendance.

The most interesting of Friday's concerts was that of Signorina Estréla Belinfante at St. James's Hall in the afternoon, at which Signor Mascagni appeared, and accompanied some of the items in the programme with so much skill as to prove himself an able pianist. The concert-giver, who is, apparently, very youthful, has a

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mezzo-soprano voice of excellent quality, and among those who assisted her with effect were the Meistersingers' Bijou Orchestra, the clever child pianists Rosina and Bice Cerasoli, Mr. Ben Davies, M. Hollman, M. Oudin, and Madame Marie Duma.

On the evening of the same day a chamber concert was given by Mr. E. Van der Straeten at St. Martin's Town Hall in aid of the building fund of that excellent and progressing association, the North - East London Institute for Music, Science, and Art, of which Mr. Ebenezer Prout is principal. The programme included Benjamin Godard's Sonata in D minor, Op. 104, Raff's effective Quintet in A minor, Op. 107, and minor items. The performers included Messrs. Algernon Ashton, René Ortmans, Alfred Misztowski, Hermann Heydrich, and Van der Straeten, and Mlle. Elena Leila.

Madame Berthe Marx gave her last concert with orchestra on Saturday afternoon, and went through a very lengthy programme without any apparent symptoms of fatigue, though the same could scarcely be said of her audience. Beethoven's Concerto in E flat, Liszt's in the same key, and Saint-Saëns's in G minor constituted the familiar items; but these did not suffice, a new Fantasia in E, Op. 31, by Émile Bernard, being performed for the first time. It is in four movements, and, on the whole, may be pronounced a piquant and generally pleasing work.

Madame Patti made her last appearance this season on Saturday afternoon at the Albert Hall in one of those uninteresting miscellaneous programmes with which the justly famous artist seems now content to associate herself. Her voice continues to show wonderful preservation; but except that the third item set down for her was a new song, 'My Darling's Lullaby,' with violoncello obbligato, written with much refinement of style by Mr. George Fox, there was nothing in the concert to need special mention. The Meister Glee Singers, Madame Amy Sherwin, Madame Alice Gomez, Master Jean Gerardy, Madame Patey, Miss Fanny Davies, and Mr. Norman Salmon took part in the performance.

A concert, which was well attended, was given by Madame Invernì, a soprano vocalist of moderate calibre, in St. James's Hall on Monday afternoon. The programme included a cycle of six songs and one duet, entitled "Elle et Lui," words by F. E. Weatherly, with music by Guy d'Hardenot. They are pleasantly written, but on the whole commonplace. Miss Macintyre, Mlle. Yrac, M. Slivinski, Mr. Iadore de Lara, and Mr. Leo Stern were among those who took part in the programme. The book of words was disfigured by an extraordinary number of misprints.

The last of Mr. Arnold Dolmetsch's pleasant and instructive antiquarian concerts for the present season took place at the hall of Barnard's Inn on Tuesday evening, the programme consisting entirely of the music of J. S. Bach. Among the items were the Suite in B minor for flute and strings; the Sonatas in A for violin, viola da gamba, and harpsichord; three movements from the Suite in D for violoncello piccolo; and the Concerto in D for flute, violin, and harpsichord. The instruments employed in the performance were the ordinary modern strings, lute, viola da gamba, violoncello piccolo, flute, clavichord, and harpsichord. Mr. Dolmetsch should be encouraged to give some more of these interesting concerts at a less busy period of the year.

Musical Gossip.

One of the last attractive concerts of the season will be that of Mr. Wilhelm Ganz, at the Grafton Galleries next Tuesday. Madame Albani, Miss Minnie Tracey, Madame Fanny Moody, Miss Marie Brema, Miss Clara Butt, and Messrs. Ben Davies, Oudin, Salmon,

Manners, Wolff, and Hollman are among the artists named in the programme.

ACCORDING to *Le Ménestrel* Signor Mascagni has sent the orchestral score of his opera 'Ratcliff' to the Berlin Hof-Theater, where the work will be produced at the opening of next season.

A NEW periodical has just been started, under the title of *La Cronaca Wagneriana*, at Bologna, in connexion with the branch of the United Richard Wagner Society in that city—the only offshoot of the parent association which exists in the Italian peninsula.

As already stated, the tercentenary of the death of Orlando di Lasso will be celebrated next year at Mons, the birthplace of the last of the great Flemish masters. There will be a two days' festival, on the first of which a choral competition will take place, open to Belgian and foreign societies, and on the second a monster concert. The State has granted 2,000L towards the expenses of the undertaking.

GLUCK'S 'Armida,' which it was hoped would be heard this season at Covent Garden, will shortly be revived at the Paris Opéra. M. Saint-Saëns, than whom no more capable musician could be named, has been asked to give his assistance in reproducing as far as possible the features of the original score.

A DISCUSSION is going on in the local press in consequence of the municipality of Antwerp having granted a subsidy of 720L for the performance of Flemish opera in the Theatre Royal. It is the patriotic party who object, affirming that the librettos are trashy, and that Netherlandish opera does not pay even under more favourable auspices in Holland. They look upon the so-called Flemish operas as doing no good to the language, some of them being nothing but translations from the French.

THE reconstructed Metropolitan Opera-house at New York will be opened in November next with a Franco - Italian company, under the management of Messrs. Abbey & Grau. Among the artists already engaged are Mesdames Melba, Arnould, Calvé, Nordica, Scalchi, and Guerica; and MM. Jean and Édouard de Reszke, de Lucia, Montariol, Vignas, Lassalle, and Plançon.

PERFORMANCES NEXT WEEK.

MON.	Mr. Leonard Biwick's Pianoforte Recital, 3, St. James's Hall.
	Miss Carolyn Farina's Pianoforte Recital, Steinway Hall.
	Mlle. Marie de Lido's Concert, 8, Prince of Wales's Club.
TUES.	Covent Garden Opera, 8, 'Orfeo' and 'Pagliacci.'
	Miss Buchanan's Concert, 3, Collard & Collard's Rooms.
	Mr. Frédéric de Lara's Concert, 3, Steinway Hall.
	Mr. Ganz's Concert, 3, Grafton Galleries.
	Miss Eva Gruenberg's Concert, 8, Prince of Wales's Club.
	Prof. S. Bürger's Concert, 8.30, Steinway Hall.
	Covent Garden Opera.
WED.	Mr. C. Havenhill's Concert, 3, Collard & Collard's Rooms.
	Mlle. Rosa Olitzka's Concert, 8.30, Steinway Hall.
	Miss Evelyn Bullock's Concert, 5, Dudley House.
THURS.	Mr. Frédéric de Lara's Matinée, 3, Steinway Hall.
	M. Banankoff's Pianoforte Recital, 8, Steinway Hall.
	Covent Garden Opera.
FRI.	Miss Everett Lawrence and Miss Helen Pettican's Recital, 3, St. James's Hall.
	Royal College Orchestral Concert, 7.30, Alexandra House.
	Covent Garden Opera.
SAT.	Trinity College Orchestral Concert, 8, Princes' Hall.
	Covent Garden Opera.

Drama

THE WEEK.

LYRIC.—Representations of Signora Duse: 'Divorçons.' DRUY LANE.—Representations of the Comédie Française.

AMONG the feats accomplished by Signora Duse none is more remarkable than her rehabilitation of 'Divorçons,' by MM. Sardou and de Najac. The employment of the word "rehabilitation" is justifiable. Under the influence of Madame Chaumont, the first exponent of the heroine, a sprightly and somewhat saucy comedy was converted into a coarse farce. Not ungrateful are we to Madame Chaumont, who is, in her way, a delightful artist, and whose Cyprienne, especially, was a marvel of drollery. The manner, however, in which she charged the whole with "intentions," and underlined

those parts especially which were in most questionable taste, gave the whole a flavour of vulgarity. Each dimple in M. Sardou's piece she converted into a wrinkle. Signora Duse now takes the character, and the second act of the piece is seen to be subtle and delightful comedy. We have no longer a leering, winking, grimacing woman delivering, with every suggestive accompaniment of voice and gesture, her tirades against a state of things that restrains her from complete indulgence in appetites. We have, on the contrary, a bright, refined, petulant, and capricious little lady, dissatisfied with her unromantic surroundings, and meditating deeply over the problem how to respect her duties in forgetting them. In comedy Signora Duse is simply adorable. The gradual mounting in her breast of jealousy of the husband she is prepared to desert, her intercession and remonstrance, and her delight when he carries her off from her lover, are indescribable. The effect of such acting is to charge the piece with serious and tender interest, and in the second act to interrupt "the career of laughter with a sigh." Signor Flavio Ando exhibited as Des Prunelles very distinct gifts in comedy.

Much interest was inspired by the successive appearances of M. Mounet-Sully in *Ruy Blas*, *Edipe*, and *Hamlet*. In no character, however, were English suffrages unhesitatingly accorded. In *Ruy Blas* the conventional method M. Mounet-Sully employs is not indispensable. This was, perhaps, the best part in which Fechter was seen, and the impression he created abides. Compared with the representation now given, the attribute of Fechter's performance may be described as studied moderation. *Ruy Blas* is, after all, a romantic part, and intonations so loud as those in which M. Mounet-Sully indulges are inconceivable and destructive of *vraisemblance*. In *Edipe Roi* the conventional method of declamation has to be rigorously observed. Here, then, the value of M. Mounet-Sully's method may be tested. His physical gifts are, of course, magnificent. In breadth of gesture, and in the idea he conveys of heroic force and suffering, he is unsurpassed among modern actors. A more powerful effect might, however, be produced with less expenditure of voice. The efforts that end in exhausting that magnificent organ are excessive and unneeded. Madame Lerou as Jocaste had some inspired moments. The mounting and general performance of the translation by Lacroix are excellent. Mesdames Hada-mard and Du Minil recited the choruses with much dignity and impressiveness, and the wild, expressive music of M. Membrée enhanced greatly the effect.

It is a pity that some version of 'Hamlet' other than the rhymed adaptation of Alexandre Dumas and Paul Meurice has not been chosen. This version, originally used at the Théâtre Historique in 1847 and carried to the Comédie Française in 1886, has been previously given in England, and has always proved unsatisfactory. Its omissions include some of the most pregnant parts of the play, and its interpolations are indefensible. M. Mounet-Sully is thus heavily handicapped. His delivery is very forcible, the amount of passion with which he charges the character

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